

THE ATHENÆUM

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SATURDAY, FEBRUARY 9, 1889.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—ELECTION OF ASSOCIATES.—The day appointed for receiving works by Candidates is MONDAY, February 26th, and the day of Election THURSDAY, 28th.

ALFRED D. FRIPP, Secretary.

ROYAL SOCIETY OF PAINTER-ETCHERS.

The EXHIBITION for 1889 will be held in the Gallery of the Royal Society of Painters in Water Colours, 54, Pall Mall East, and will be opened on THURSDAY, 7th March. The Closing Day is SATURDAY, 2nd March. The Election of Associates previous to this Exhibition will take place on WEDNESDAY, 20th February. Candidates for the Degree of Associate must make their application not later than 15th February, by letter addressed to the Honorary Secretary, 46, Parliament-street, Westminster, with one or more Specimens of their original work for inspection by the Council.

GEOLOGICAL SOCIETY OF LONDON.

The ANNIVERSARY MEETING of this Society will be held at the Society's Apartments, Burlington House, on FRIDAY, February 16th, at One o'clock.

THE INSTITUTE OF ACTUARIES.

FOUNDED 1848.

Incorporated by Royal Charter, 1884.

NOTICE IS HEREBY GIVEN, that the ANNUAL EXAMINATION will be held on FRIDAY, 15th day of April, and SATURDAY, 16th day of April, 1889, at the Rooms of the Institute, Staple Inn Hall, Holborn, W.C.; and at the Office of the Scottish Life Assurance Company, Limited, 77, George-street, Edinburgh.

Students of the Institute who present themselves for the first part of the Examination for admission to the Class of Associates, and Associates who present themselves for the first part of the Examination for admission to the Class of Fellows, will be required to attend from 10 to 1 on FRIDAY, 15th April, and from 2 to 5 on SATURDAY, 16th April.

Students of the Institute who present themselves for the second part of the Examination for admission to the Class of Associates, and Associates who present themselves for the second or third part of the Examination for admission to the Class of Fellows, will be required to attend from 2 to 5 on FRIDAY, 15th April, and from 10 to 1 on SATURDAY, 16th April.

Candidates must give fourteen days' notice in writing, addressed to the Honorary Secretaries, of their intention to present themselves for Examination, specifying the particular Examination for which they intend to present themselves, and must at the same time remit the Examination Fee of One Guinea.

All Candidates must have paid their current Subscriptions to the Institute prior to 31st March.

By order of the Council.

G. S. CRISFORD, } Hon. Secs.
T. G. C. BROWNE, }

February, 1889, Staple Inn Hall, Holborn, W.C.

ARISTOTELIAN SOCIETY, 22, Albemarle-street, W. MONDAY, February 11th, at 8 p.m., 'The Philosophy of Religion,' Rev. J. LIGHTFOOT, M.A. D.Sc.

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A full statement of the details of the duties of the Office may be obtained on application to the Registrar.

Applications, with testimonials, must be forwarded under cover to the Registrar, on or before February 29th.

HENRY WM. HOLDER, M.A., Registrar.

ROYAL CONSERVATOIRE OF MUSIC, DRESDEN.

COMMENCEMENT of the 34th Year of STUDY on APRIL 1st. Entrance Examination on APRIL 1st. Prospectus. Plan of Study, List of Teachers, also news of the year, may be obtained from the Secretary of the Royal Conservatoire.

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In view of a proposed BIOGRAPHY of Mr. OLIPHANT, his Representatives will be glad to receive any LETTERS or other LITERARY MATERIAL which might be useful in the preparation of such a Work. All communications, which will be carefully preserved and returned if desired, may be addressed to Messrs WILLIAM BLACKWOOD & SONS, Publishers, 45, George-street, Edinburgh.

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SIX LECTURES on the WAGES QUESTION, by C. R. COLLET, M.A., on TUESDAY, February 5th, and following TUESDAYS, at 3.30 P.M. **SIX LECTURES on the ROMAN EMPIRE from AUGUSTUS to JUSTINIAN,** by J. MACDONALD, M.A., on FRIDAY, February 5th, and following FRIDAYS, at 3.30 P.M. Fee for each Course, 1s. Single Lectures, 4s. Special arrangements for Schools. Apply by letter to THE PRINCIPAL, College Hall, Byng-place, W.C.

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G. Cole	H. W. Leader, A. R. A.	G. Smith
D. Cox	E. K. Herring, sen.	E. Steeple
T. Creswick, R. A.	E. Nicol, A. R. A.	S. E. Waller
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MESSRS. PUTTICK & SIMPSON will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on WEDNESDAY, February 22, and Two Following Days, at ten minutes past 1 o'clock precisely, DUPLICATES from the LIBRARY of a GENTLEMAN, and other PROPERTIES; comprising numerous valuable Books, Ancient and Modern, including Asseman's Bibliotheca Juris Orientalis, 6 vols.—Wilks's Comitia, 4 vols.—Old MSS.—Lyndesdale's Provinciale, 2 editions—Strutt's Sylva, India proofs—Scott's Dryden—Ferguson's Architecture—Honourat, Dictionnaire Provençal-Français—Logan's Oronia—Griffin Club Portraits—Gravures—Decorations—First Edition of Foxe's Book of Martyrs—and other Old and Modern Books of Prints, &c.

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SATURDAY, FEBRUARY 9, 1889.

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LITERATURE

Gabriel Bonvalot: Du Caucase aux Indes à travers Le Pamir. Ouvrage orné de 250 Dessins et Croquis par Albert Pépin, avec une Carte Itinéraire du Voyage. (Paris, Plon & Co.)

Through the Heart of Asia over the Pamir to India. By Gabriel Bonvalot. With 250 Illustrations by Albert Pépin. Translated from the French by C. B. Pitman. 2 vols. (Chapman & Hall.)

THE journey of which these volumes contain the record was a very considerable journey, traversing as it did some of the most difficult parts of a region which man and nature have combined to render inaccessible. The writer is a practised traveller, and the various accidents, dangers, and hardships encountered are faced by the party—at all events in the narrative—with all the old traditional French lightness of heart. His descriptions of the many strange specimens of humanity with whom he was brought into close contact, and of the frequently critical positions of the party, are well supplemented (though they are so good as hardly to need it) by the numerous illustrations, which for the most part are clever and artistic, with all the characteristic attractiveness of good French sketching; and the pictures of scenery of a region little known, and rarely traversed by an artist of any skill, have a special interest. M. Bonvalot's style is not only lively and humorous, but clear and incisive, and his views and observations rapid and unhesitating. His somewhat wholesale condemnation of the Persians—founded on a few instances, no doubt bad, of cruelty and oppression, selfishness and indifference—will be disputed by many who have a much larger acquaintance with that people. His political remarks, when dealing with the countries further east, and the conversations recorded, are full of interest, and not without value if it be borne in mind that the questions at issue are viewed always through French and strongly philo-Russian spectacles.

It is perhaps to be regretted that more than one-third of the volume is occupied by the journey over the comparatively well-known ground of Northern Persia and Samarkand, for the subsequent part of the journey is much more important. It comprises an unsuccessful attempt to enter Afghanistan from Samarkand, after which the travellers proceeded eastwards through Southern

Ferghana, and traversed the Pamir along its eastern borders, and, failing to penetrate into Kanjut, turned towards Wakhan, whence they crossed by the comparatively easy Baroghil Pass into Chitral and so to Kashmir. Some interesting stages of the journey are passed over most summarily, such as the passage into Chitral and the long forced detention of the party there, the region being one of which little is publicly known, though it has been visited both by Major Biddulph and Sir W. Lockhart. These omissions may, however, be due to the fact that some of the localities have been previously visited and described by the author. Meanwhile, the narrative of the Persian journey, far from being tedious, is a steady flow of graphic description, amusing incidents, and characteristic talk with people of all classes: vain, ignorant, tyrannical khans, fever-stricken apathetic peasants, pious pilgrims, and rude fanatics. Passing through Northern Khorassan, the traveller is struck by the signs everywhere of relief from the former ever-present danger of Turkoman raids. These have since the Russian conquest of Turkestan become a thing of the past. The writer, indeed, mentions one such recent raid, but all that he subsequently says goes to disprove it. The people move freely everywhere with their flocks and herds, and the towers formerly used as refuges are falling into ruin. The activity of the Russians across the frontier also seems to cause a corresponding movement on the Persian side, and Persians or Turkomans were frequently met carrying, instead of sword or musket, a spade in search of work.

Very early in the journey the author begins to call into exercise that great and, in his view, infallible engine of progress in the East, the stick. He employs it frequently, the last instance occurring while travelling under English protection on our frontier; and he describes the performance with a certain cynical simplicity, as for instance:—

"We reach the village of Keichidar very thirsty after nine hours on horseback. Our baggage has not arrived. We see a number of idlers collected under the porch, and, after having duly saluted them, we ask for some skim milk, which we offer to pay for. They tell us that we shall have it at once, but after waiting a quarter of an hour we see no signs of it. We ask again, and are assured that 'it is coming'; but as, after waiting another ten minutes, we do not get any, I take out my watch and explain to the three principal men in the band that, unless we have the milk in less time than it takes to walk round the fortress, they will be punished. They at once give orders to that effect, and there is a stir like that of an ant-heap upon which one has trodden, the women shouting, the children swarming upon the housetops. But the time appointed has lapsed; so the three men whom we had picked out are flogged, and they at once bring us such large bowls of milk that Capus and myself cannot empty them, though our carriers, who come up just at this moment, are not long in doing so for us. We encamp in a field near the village, and as our baggage no doubt raises us in the esteem of the inhabitants, we are beset by the very same men who would just before have left us to die of thirst, while the one who got the worst beating comes to beg for presents and for medical remedies, endeavouring to secure our sympathies."

The treatment was applied impartially to people of all races, Persians, Usbeks, Kir-

ghiz, Chitralis, and, it must be admitted, with unflinching and immediate effect. We do not, indeed, hear of its application to an Afghan, and probably for very sufficient reasons. The superiority in force of character of the Afghans to all their neighbours, and the consequent fear and respect in which they are held, come out prominently in many passages of the book. Addressed by an Afghan as "baradar" (brother), even the writer quite feels that he is being addressed by an equal, which he certainly would not feel in reference to any other of the neighbouring races. The writer speculates on what might have happened some fifty years ago if the Afghans, when hopelessly repulsed from India, had carried their energies in the other direction and overrun Khiva and Bokhara, where the Usbeks could not have withstood them. The result, M. Bonvalot thinks, would have been to precipitate, along with other questions, the fate of the Afghan people, which must thus have come sooner into contact with the Russian power. But we think he here overestimates their power of cohesion for offensive purposes. The recent victory of the Russians at Penjdeh over these dreaded Afghans has, the author says, added greatly to the Russian prestige. And while the Russians are feared and respected for their warlike qualities, the English only astonish by "the depth of their purse." It is disappointing to learn that no faint echo even of the great battles fought in North-Western India within the last half century has found its way across the frontier. To the great question whether the Russians will reach India the author replies, with as much modesty as truth, "Nous n'avons pas compétence pour répondre." He tells us that many of the natives of India expect and desire this advent, but it may be imagined that his "interviewers" in India on this subject would consist almost entirely of the discontented and intriguers.

The great feat of the journey was the passage of the Pamir. Geographers of twenty-five years' standing will remember the controversies waged about this mysterious region, and the first gallant and successful attacks upon its fastnesses by our native Indian explorers and by Fedchenko, Hayward, and other travellers. Since then the Pamir region has been traversed in various directions by the Russian surveyors; and for a traveller starting from a well-furnished base such as the chief Russian towns of Ferghana, with Russian influence brought to bear on the neighbouring Kirghiz, the difficulties have been much reduced. Those encountered by M. Bonvalot were due mainly to the fact that he travelled in winter, i.e., towards the end of April, while the country was under snow, and heavy snowstorms were still in progress. This, although we owe to it a stirring narrative of adventure, is to be regretted, because the face of the country being almost everywhere invisible, and the climate terribly severe, the opportunities of observation were reduced to a minimum. After careful consultation with their Russian friends the route was selected, bodies of Kirghiz were sent forward to clear the snow from the first bad pass, while the baggage was sent a certain distance on horses afterwards brought back, so as to spare those belonging to the party as long

as possible. Detailed and graphic descriptions, written and pictorial, are given of the costumes and other preparations for the journey, and the reader of the subsequent pages will admit that these were fully required. The worst suffering was, perhaps, the horrible sense of suffocation sometimes experienced at high altitudes even when at rest, and when a gale of wind was blowing.

We observe that the author declares, in accordance certainly with the popular local belief, that meat does not cook well at these altitudes. This is difficult to explain, and we are tempted to accept Col. Montgomerie's explanation, viz., that the fault lies with the fuel, and not with the elevation. (See Yule's 'Marco Polo,' i. 187.)

One serious difficulty consisted in the fact that, so far as appears, the only available route lay unpleasantly near the Kashgarian, i. e. Chinese, frontier, and, in fact, the party narrowly escaped being stopped by the Chinese officers; and a similar difficulty met them further south, when, finding the passes into Kanjut blocked by snow, they were obliged to enter Wakhan, now under Afghan control, whence they only escaped into Chitral by a sudden flight. Great was the delight, escaping from these awful snow-clad solitudes, at the human prattle in the villages and the signs of reviving nature.

The intimate and often critical relations formed by the traveller with the Kirghiz, Wakhis, Chitralis, and other half-savage inhabitants of the region, incidentally tell a good deal of the respective character and habits of these races. They do not stand very high; still, in their circumstances it would hardly be reasonable to expect more, and we meet, at any rate, with one brilliant and touching exception, an elderly *pir* or dervish, once a famous ruffian, but now converted, and devoting himself to doing good to his fellows, who saved the travellers most gallantly, often at the imminent risk of his own life. There is a thrilling account, too long to quote in its entirety, of the attempt to cross into Kanjut. The pass was before them, but the precipitous paths were deep in ice and snow, and a heavy storm had begun. The *pir* volunteers to try if it is feasible (we give our own translation):—

"He pauses an instant on a point of rock, and, turning towards us, exclaims: 'I am going to proceed as far as my strength will permit. If I do not come back it is because the path is good. Put a little bread in my bag and leave it where the horses are. Put my cloak in a sheltered spot so that the wind may not sweep it away.' Rachmed with great difficulty reaches the *pir*. He gives him some apricots and a little bread, and he returns with the cloak the worthy man has taken off so as to be less weighted on the snow and less fatigued. In a moment the *pir* has disappeared. The snow whirls more thickly than ever, the wind grows fiercer. The untiring walker, whom we watch from the top of the rocks, reappears on the other side of the gorge on the right bank. We see him slipping, tumbling amid the snow, and we see him no more. Suddenly the wind becomes yet more furious, and we are caught in a terrible storm. We have not time to gain cover, for the wind would throw us down. Rachmed is persuaded he will never set eyes again on the *pir*, who, he thinks, will be buried in the snow, and he says as a sort of funeral elegy, 'He was a fine fellow!' and murmurs besides a kind of prayer in which I distinguish the words Allah and Mahomet. We

all remain there crouching under our cloaks. At five in the afternoon, seeing nothing return, we resolve to retrace our steps. Every now and then we raise a shout; we fail to find our tracks. The wind is so strong that we can scarcely see or breathe. At length we reach our horses. We give them the last six handfuls of barley, a little grass which we had cut at the encampment and brought in a sack, and we slowly return, Rachmed shouting every minute, in the Kirghiz fashion, 'Pir ôôô! Pir ôôô!' Once in the valley of Zarzotte, we have the wind in our faces, and we cannot march fifteen paces without stopping and turning our backs to it to recover breath."

Happily the brave *pir* escapes, and he afterwards defends the party, on his own high principles, against some fanatic countrymen.

It is to be regretted that the map given of this important region is quite inadequate and useless as an aid to the itinerary. The illustrations, however, help usefully to elucidate the text by showing the character of the scenery; the views of the Kara Kul, a lake of which the character and outlet were so long a problem, are especially interesting.

Detained by the ruler of Chitral, the author pretends to speculate on the chances that the Anglo-Indian Government will order the throats of the party to be cut, or will simply take no notice of them—a course of which the result would probably have been not very different. Even then he exclaims heroically: "Tout espoir ne serait pas perdu. Il nous resterait nous-mêmes, on tenterait l'impossible, et en cas de non-réussite, on passerait du moins quelques journées intéressantes." The prosaic alternative involved in the friendly reply of Lord Dufferin to their application, with a supply of money and order for their protection, is referred to, as is the hospitable reception given them afterwards in India, in the shortest possible terms. The English translation of the work, however, is dedicated to the Viceroy in acknowledgment.

Mr. Pitman's translation may be called fairly idiomatic, though the reader seldom loses the sense that he is listening to a Frenchman; but there are many omissions and alterations which are not improvements, and are not unfrequently inaccurate or misleading. There are some unpardonable mistakes, as where *bouleaux* is translated "larches"; *calcaires grisâtres*, "grey chalk"; *grès sableux*, "sandy granite"; *chez les peuples pasteurs*, "among the pastors," and so on. Native words and names are given in a way which leaves more than a suspicion that the translator does not understand them, and the names are written sometimes in French fashion, sometimes in English, and sometimes again in neither, e. g., he wantonly changes "la Birkoutdja (la place aux aigles)"—from *birgüt*, eagle, and *ja*, place—into "the Bir-kutdja (the eagle's nest)." Also the definite article is frequently left, as in French, before the name of a district or country, showing that the translator is ignorant either of a very ordinary French usage or of the geography of the country he is dealing with.

The illustrations in the two editions are the same. The English edition, being in two volumes, is much pleasanter to handle and less unwieldy than the French, though the illustrations have in the latter the advantage of a wider margin.

Camelot Series.—Fairy and Folk Tales of the Irish Peasantry. Edited and selected by W. B. Yeats. (Scott.)

MR. YEATS'S title promises so much that it is worth inquiring, if only from a spirit of "justice to Ireland," how far the promise is kept, and what are the causes of failure, if failure there be. Otherwise it might only be needful to say that the reader has here a collection of Irish tales drawn from the best sources—in other words, that wherever he opens the book he may count upon pleasant reading—further to commend the power of pregnant observation and suggestive paradox evidenced in the editor's introduction, and to wish the little volume God speed.

But Mr. Yeats is ambitious, and demands to be taken seriously. He means his collection to give "the very voice of the people, the very pulse of life." He claims for such tales that "they are the literature of a class for whom every incident in the old rut of birth, love, pain, and death, has cropped up unchanged for centuries—to whom everything is a symbol. They have the spade over which man has leant from the beginning. The people of the cities have the machine, which is prose and a parvenu." He praises his friend Mr. Douglas Hyde, who promises a 'Leabhar Sgeulaigheachta,' because his work is "simply life." An ideal is here set forth; in how far is it achieved? In the first place the folk-lorist is rated: *he is a "scientist"*; in his assumed quest "after the primitive religion" or some vague "whatever else" he goes about tabulating tales "like grocer's bills," apparently for the pure pleasure of so doing. This is ominous, for the objects which Mr. Yeats avows are the very objects of the folk-lorists. They—pedants, scientists, grocer's bill compilers—long to reach and grasp the life of the people; but to do that they must know what it is the people really tells and believes; they must sit at its fire-side, listen to its every word, watch its every act. Above all, they must beware of picking out only what strikes them as picturesque, or humorous, or profound; they must refrain from any added touch that colours or distorts tradition; they must seek for objective truth, not for the subjective pleasure to be derived from reshaping the rude products of folk-fancy in accordance with a more sophisticated æsthetic sensibility. But this demands labour and patience, and the Irish temperament is impatient; it hankers, too, after mere prettiness, and so the method described above is put aside with a gibe at the scientist, and the plums are picked out of Carleton, and Lever, and the "gentle Arcadian" Croker.

Such a proceeding effectually belies the title of the book, which has but little of the tone and accent of the peasant. Men of lovable talent all the three writers that have been mentioned were, but when they take in hand the popular utterance they lend to it at least as much as they borrow from it. With the details of a collection thus fundamentally wrong in conception there is little advantage in quarrelling; but it may be doubted if Mr. Yeats has made the best selection from the authors upon whom he draws so largely. Under the title 'Fírr Darrig in Donegal' (why this question-begging title?—the story says nothing of

Fir Darrig as such) he gives from Miss McClintock a poor variant of one of Croker's raciest and most nationally weird tales, though that is far inferior to the traditional version we have known from childhood. As a set-off Croker furnishes that dull and pointless narrative 'The Banshee of the McCarthys.' Again, Lady Wilde's version of 'The Horned Women' is printed, though far inferior to that of Mr. Fitzgerald (*Revue Celtique*, iv. p. 181), of whom no mention is made, by the way, throughout the volume; whilst the tale which follows is a commonplace version, without one distinctive Irish touch, of that specifically English witch story known to all admirers of Ingoldsby as 'The Witches' Frolic.' We should also have liked to see place made for that little masterpiece of creepy horror 'The Dark Man,' or for such a genuinely national fairy story as the one to be found at the end of Nelson's 'Irish Grammar.'

Perhaps these criticisms may induce Mr. Yeats to undertake a really representative collection of those tales which illustrate the traditional beliefs of the Irish race. In making such a collection two things should be borne in mind—firstly, the substantial unity of mythic practice and narrative between the Gael of Ireland and Scotland, so that it is always allowable to illustrate the Highland folk-tales by the older Irish mythic literature, and conversely, where modern Irish tradition has run dry, to turn to the deeper and wider Scotch stream; secondly, that no other European race has such a long and homogeneous mythic record as the Irish. Beliefs and stories of the present day often represent the mass of tradition underlying those heroic sagas which, gradually shaped during the earlier centuries of our era, were finally written down in the period from the eighth century to the tenth; and these sagas can often not be fully understood save by the aid of later folk tradition. That the oldest gods of the race, the Tuatha Dé Danann, live on as the fairies of to-day is a fact of which Mr. Yeats has heard, but which he turns to no account. What interest attaches to his statement that the fairies have three great festivals in the year—May Eve, Midsummer Eve, November Eve—when it is brought into contact with Prof. Rhys's study of the ancient Celtic calendar, and its analogues in Norse and Hellenic mythology! Again, a personality such as that of Angus of the Brugh, the wizard *par excellence* of the Tuatha Dé, in whom Prof. Rhys sees an adumbration of the Celtic Zeus, can be illustrated from Irish mythic literature throughout its whole range, from the earliest period down to the tales still current on the lips of herds or fisher folk. He is the hero of that delightful tale 'The Story-teller's Perplexity' (why did Mr. Yeats omit it?), and as the Slim Swarthy Champion he is a favourite figure of Highland tradition. But in Celtic myth Mr. Yeats is not far to seek. He commits himself to the statement that one man only came back from Tirnan-Og, the allusion being, of course, to the well-known story of Oisín. This is an entire mistake; journeys to and from Hades are of frequent occurrence in Irish mythology; indeed, one of its most marked characteristics is the close touch between this world and the "Fairy

Land of Promise." Oisín had but wandered whither Bran son of Febail, and Cormac son of Art, and Cuchullain, and many another hero had preceded him.

It may be imagined that what are in England generally called fairy tales, *i.e.*, *Märchen*, or folk-tales proper, fare badly at Mr. Yeats's hands. He allows them barely one-eighth of his volume; he further diminishes this narrow space by printing a dull and silly story, 'The Jackdaw,' which has no claim to be called a *Märchen* at all; and he selects them with even less discrimination than he shows in other parts of his book. Any one familiar with Irish *Märchen* would at once pick out three as deserving a place in preference to all rivals—the Tory Island tradition of Mackineely noted by O'Donovan (on account of its intrinsic interest; it is detestably told); 'Grey Norris from Warland' (*Folk-lore Journal*, vol. i. p. 316); and Kennedy's admirable 'Brown Bear of Norway,' the most touching and beautiful, to our mind, of the innumerable versions of the Cupid and Psyche story. All three are missing, and their place is indifferently supplied by one of the worst examples of eighteenth century pseudo-bardic story-telling known to us ('Conn-Eda'), and by the 'Hibernian Tales'—"the fairy literature of the people" he styles them; but the praise is unjustifiable. These chap-book versions are spiritless and flatulent, much as were the chap-book versions of the old English ballads which came into vogue during the late sixteenth and early seventeenth century, and effectually killed out the genuine traditional forms. Moreover, it is doubtful whether in many cases they are even a Dublin hack's version of a tale really current in Ireland, and not simply adaptations from foreign *Märchen* which had appeared in book form. To clear up this point it would be necessary to print many more tales actually taken down from the lips of the peasantry than has hitherto been done. It is to be hoped that Mr. Douglas Hyde and Mr. David Fitzgerald may between them give the world a fairly complete *corpus* of Irish folk-tales. The one story here given from Mr. Hyde's collection, 'Teig O'Kane and the Corpse,' is of first-rate merit, and encourages the reader to expect at his hands a worthy pendant to Campbell's great work. Let us entreat him to follow Campbell's example, and print both Irish and English.

Mr. Yeats has given verse as well as prose, and if once it be understood that this section of his volume is even less popular in tone than the other, we have little but praise for his selection. Mr. Allingham's 'Fairies' can always be re-read with pleasure; but what Irish peasant ever figured the good folk as

Going up with music
On cold starry nights
To sup with the Queen
Of the gay Northern Lights?

Surely that is the touch of the culture poet! Mr. Yeats's own verses are full of grace, and may make his readers anxious to meet him again as a poet; but it may be doubted if he could give chapter and verse for many of his statements concerning the fairies.

Some slight knowledge of, and a great love for, the traditional belief and fancy of the Irish race have prompted us to deal, it may be, too severely with this collection, which represents them so partially and ineffectually. In especial we believe that conscious literary art is as damaging to the genuine products of folk-fancy from an æsthetic as it is from a scientific point of view. At least it is so in the case of Celtic popular lore. Whether in its moments of grim and grotesque humour or in its more frequent moods of weird horror and unearthly pathos, it is equally remote from our æsthetic canons. When we would transform we only vulgarize it. Mr. Yeats as a good Irishman doubtless puts "mountain dew" even above John Jamieson. So do we; we prefer our tales and legends direct from the soil, with all the smack about them of bog and heather, of grey hillside and brown peatland, to the refined and doctored products of the cleverest literary artist.

English Men of Action.—Charles George Gordon. By Sir W. F. Butler. (Macmillan & Co.)

THE publishers of this little volume were wise in their choice of the day of issue. It came out just a fortnight ago, when people of all shades of political opinion were emptying the baskets of the violet-sellers about Charing Cross, and laying their tribute in Trafalgar Square upon the statue of their hero, killed four years ago at Khartoum. Great is the forgetfulness of men, yet there be those who remember. Nothing in the record of half a century is so heroic as the death of Gordon, nothing so full of the spirit of self-abnegation and devotion to mankind. It is no wonder that his memory is cherished in many hearts, and his life retold in many volumes. We have had occasion, not without reason, to bewail the multitude of biographies, more or less authentic and more or less tactless, which have been foisted on the world, but we do not regret the present publication. Sir William Butler was a friend, a brother soldier, and a member of the "too late" relief expedition, and he has many qualifications for the enviable task of writing the record of a glorious life. Above all, he is in sympathy with the ideals and chivalrous thoughts that guided his hero. None can read this book without feeling that Gordon's spirit inspires it. As a brief memorial of a career that embraced many momentous spheres of action, that included some of the principal military and colonial crises of the past fifty years, and that ended in a halo of transcendent self-immolation, Sir William Butler's volume is the best we possess.

The principal facts of Gordon's life are so well known that it is not surprising that his latest biographer has little to add. He has, indeed, some curious rumours to record about the exact terms of Gordon's last commission to the Soudan, and here and there a valuable personal note; but as a rule his materials are already published, and his authorities, we think, ought to have been more specifically mentioned. Where Sir W. Butler is more particularly interesting is in those passages where he gives a sort of friendly photograph of Gordon's cha-

acter. At Gravesend, for example, instead of an ordinary charity-giver, we read of him as

"even, practical, earnest, unemotional in his charity, full of sound common sense, hitting hard and straight at poverty and vice, even as he hit hard at Chinese city or stockade; no cheerier companion, no one with keener sense of humour or quicker power to catch the light and shade of life.....His life at Gravesend was that of a sound common sense Christian man, intent upon doing the best he could to better the misery that lay around him.....He was too thorough a worker to be satisfied with patchwork benevolence. He began at the beginning, and did not leave off till the boy he had rescued from the gutter had found his billet on board ship or in a situation. Nor did his interest end even with the safe placing of the boy in employment. 'In his sitting-room he had a big chart of the world, with pins stuck in it, marking the probable position of the different ships in which his "kings" (as he called them) were sailing. He thus followed them in his thoughts.'"

A good example of Gordon's rapid movements as Governor of the Soudan is to be seen in these pages:—

"On May 19th Gordon left Khartoum; on June 7th he reached the frontiers of Darfour, four hundred miles distant. He has a wonderful animal that flies along faster than the mythical hygeen of the Prophet. The escorts are left behind; the secretaries and staff toil far in the rear.....The Mudir of Fogia and the rest of the officials are completely out of time. There have been watchers set to give timely notice of the Governor-General's approach.....All at once two specks are noticed by keen Arab eyes miles away to the east. All right, these are the advanced scouts sent on to give warning; there will be plenty of time for the Mudir to don his Stamboul coat an hour hence, and for the soldiers to fall in about sunset. The two specks draw nearer and nearer, and it is then seen that the leading camel carries a pale-faced man arrayed in gorgeous uniform, and that a Kababish Arab sheykh is the second figure. What can it all mean? Only this, that there has come into this vast dreary world a new man, and that, dressed in stately trappings of the highest Turkish military rank, the most restless spirit of the nineteenth century has come to thunder at the stronghold of African slavery."

Of the last great chapter in Gordon's life Sir William Butler gives a sympathetic account. The final months at Khartoum, the pathetic journal, the unhappy delays in relief, the last awful revelation when the flag was no longer seen flying over the palace—all have their fitting and feeling record. No blame is laid on Sir Charles Wilson, but the delay, if any, which occurred at Metemna, is distributed among the several commanders, not omitting the head of the naval division, who had the main charge of the steamers. The last scene at Khartoum is told at once vividly and reverently.

The chief fault we have to find with Sir W. Butler is with his political bias. He is always dragging in party politics; and the Crimean War, the Mutiny, the Transvaal and Zulu wars, and other enterprises afford him ample opportunities for attacks upon various governments, which have nothing to do with Gordon's life. He is rabid about officials in general, and the permanent staff of the Foreign Office in particular, and fills much valuable space in his little book with trite catchwords about "landlordism" in Ireland and English "vultures" in India, which simply discredit an otherwise high-minded writer. No man would have been

more disgusted with such party spirit than Gordon himself, whose whole life was a protest against faction. Despite such errors of judgment, however, Sir W. Butler has told the life well, and we are glad to possess the first volume of what promises to be an interesting series.

The Coming of the Friars, and other Historic Essays. By the Rev. Augustus Jessopp, D.D. (Fisher Unwin.)

ALL who have read the papers on various subjects connected with the social state of England in the Middle Ages which Dr. Jessopp has published from time to time in the *Nineteenth Century* will be heartily grateful to him for letting them read them again in a collected shape. The only general criticism that occurs to us is one which may almost always be made upon a volume of reprinted essays, namely, that there is too much repetition in it. A volume of this sort infallibly betrays the joints in an author's harness, and shows how apt he is to say the same thing in different words, or indeed even in the same words. But when the essays are republished, as these profess themselves to be, "with some alterations, corrections, and additions," there is less excuse for the appearance of such glaring repetitions as the double account of the manorial system—an account admittedly inaccurate and to some extent misleading to the unlearned reader—which we find in chapters ii. and iv., and the attack upon the monks as "the greatest church-robbers that the world has ever known," which occurs both in chapters ii. and iii. Also it is perplexing for the simple-minded to read in one page of Prof. Stubbs, in another of the Bishop of Chester; while it might even be questioned whether in a book dated 1889 yet a third style might not be preferable.

Dr. Jessopp appears to have been rather ill advised in taking his title from what is on all accounts the least original and least valuable article in the book. Not that 'The Coming of the Friars' is uninteresting—far from it; but it says little that is new even to the general reader of history, and what it says is not always in Dr. Jessopp's best manner. There is an element of exaggeration in it which sometimes becomes a little paradoxical. Thus, "The monk was by birth, education, and sympathy, one with the upper classes"; and then, "The Monk, as has been said, was an aristocrat. The Friar belonged to the great unwashed!" Surely the contrast between monk and friar is quite strong enough not to need the addition of a colouring which is only partly true in itself, and is not assisted by a half-quoted and evidently misunderstood passage from the Assize of Clarendon. Of course Dr. Jessopp cannot help writing with exuberant life and freshness; but when his subject gets the better of him, and when it belongs to his own county, it cannot be said that the result is always good for his style. Take the following passage, which in attempting a climax falls down a very steep declivity:

"In no part of England were the Franciscans received with more enthusiasm than in Norfolk. They appear to have established themselves at Lynn, Yarmouth, and Norwich in 1226. Clergy and laity, rich and poor, united in offering to them a ready homage. To this day a certain grudging provincialism is observable in the East

Anglian character. A Norfolk man distrusts the settler from 'the Shires,' who comes in with new-fangled reforms. To this day the home of wisdom is supposed to be in the East. When it was understood that the virtual leader of this astonishing religious revival was a Norfolk man, the joy and pride of Norfolk knew no bounds. Nothing was too much to do for their own hero. But when it became known that Ingworth had been welcomed with open arms by Robert Grosseteste, the foremost scholar in Oxford—he a Suffolk man—and that Grosseteste's friend, Roger de Weseham, was their warm supporter, son of a Norfolk yeoman, whose brethren were to be seen any day in Lynn market—the ovation that the Franciscans met with was unparalleled. There was a general rush by some of the best men of the county into the order."

The papers which show Dr. Jessopp at his best are, without doubt, that on 'Village Life Six Hundred Years Ago' and the two on 'The Black Death in East Anglia.' These reveal that historic imagination, that power of making the past live again, of taking one beyond the record or the court roll to the man who signed the deed or the suitors who formed the court, and finding out how they lived and what they did, which Dr. Jessopp possesses, perhaps, in a unique degree. Nothing can be more telling than these essays, with their light touches of humour, given with an air of reality that almost persuades the reader that Dr. Jessopp went in and out among these villagers of old time, and not without a background of grave wisdom, which speaks the judgment of five or six hundred years later. Dr. Jessopp, with all his quiet fun, is very much in earnest about the necessity of heightening the human interest in history and drawing human lessons from it; and certainly if any one can teach the art by example Dr. Jessopp is that man.

'Village Life Six Hundred Years Ago' is a lecture delivered to Norfolk villagers, and describing the social condition of a neighbouring village about the beginning of Edward I.'s reign. Dr. Jessopp had the singular advantage of being able to ransack a collection of charters, court rolls, accounts, and other documents relating to the village of Rougham, which apparently was arranged and in part bound up in the fifteenth century. Instances of local documents being kept in so complete a state of preservation are extremely rare; but it would be worth the while of any one who has access to the muniments of an old manor house, even though grievously defective, to see how far he can go, on Dr. Jessopp's model, in writing the social history, with all the current gossip, of that particular village in any given time of the Middle Ages, when the documents in question really meant something, and said what they meant. Prof. Thorold Rogers has dealt with many tens of thousands of accounts and other documents bearing upon the changes in price and in methods of farming; but this is the only use to which they have been put, except where the professor has incidentally made notes bearing on other points. Dr. Jessopp now employs local records to write the history of a few years in a particular village, and then, in another essay, he gathers from them statistics of the mortality caused by the Black Death. The idea is Dr. Jessopp's own, and it deserves to be taken up, though it is to be feared there may be few able to read such life and interest in

their parchment deeds as Dr. Jessopp extracts from his. It is a pity to spoil so admirable a lecture by making extracts; but we cannot refrain from quoting a short passage just to show the way in which our author illustrates his text:—

"When Ralph Red bought his father's freedom of William le Butler, William gave him an acknowledgment for the money, and a written certificate of the transaction, but he did not sign his name. In those days nobody signed their names, not because they could not write, for I suspect that just as large a proportion of people in England could write well six hundred years ago, as could have done so forty years ago, but because it was not the fashion to sign one's name. Instead of doing that, everybody who was a free man, and a man of substance, in executing any legal document, affixed to it his seal, and that stood for his signature. People always carried their seals about with them in a purse or small bag, and it was no uncommon thing for a pick-pocket to cut off this bag and run away with the seal, and thus put the owner to very serious inconvenience. This was what actually did happen once to William le Butler's father-in-law. He was a certain Sir Richard Bellhouse, and he lived at North Tuddenham, near Dereham. Sir Richard was High Sheriff for the counties of Norfolk and Suffolk in 1291, and his duties brought him into court on January 25th of that year, before one of the judges at Westminster. I suppose the court was crowded, and in the crowd some rogue cut off Sir Richard's purse, and made off with his seal. I never heard that he got it back again."

The first part of this passage is, of course, the explanation of a familiar fact, which, however, required to be explained in a popular lecture. What is original is the way in which to illustrate it Dr. Jessopp hits upon a story in the 'Abbreviatio Placitorum' referring to the family of the person in question, and then finishes it off with the quaint little bit of *vraisemblance* at the end.

The two papers on the Black Death in East Anglia attempt, as we have said, to collect from documentary sources some statistical evidence of the mortality in the Eastern Counties. Dr. Jessopp takes first the diocesan Institution Books, and next such court rolls as he had ready to hand, to show the extent to which benefices and holdings changed hands, and to establish, as far as possible, the proportion which these changes bore to the total number of clergy in the diocese or tenants in a given manor. First of all we may note that Dr. Jessopp fixes with more accuracy than our professed historians the precise stages in the arrival and growth in severity of the plague in and about London, and this with the help of so well-worn an authority as the Rolls of Parliament. Then he goes into particulars about his own county, adding to the recital of figures and facts those vivid traits which Dr. Jessopp reads as though by nature in the documents. The human element that underlies and is presupposed by so simple a statement as the jurors' presentment "that he has no heir" is that which appeals to Dr. Jessopp's imagination: *mentem mortalia tangunt*. But such descriptions and comments will hardly bear being separated from their connexion. We quote a passage which is merely statistical; it refers to the manor of Cornard Parva, near Sudbury:—

"At this latter manor a court was held on the 31st of March [1349]—the number of tenants can at no time have exceeded fifty—yet at this court six women and three men are registered as having

died since the last court was held two months before. This is the earliest instance I have yet met with of the appearance of the plague among us, and as it is the earliest, so does it appear to have been one of the most frightful visitations from which any town or village in Suffolk or Norfolk suffered during the time the pestilence lasted. On the 1st of May another court was held, fifteen more deaths are recorded [it need hardly be explained that only actual holders of property are mentioned]—thirteen men and two women. Seven of them without heirs. On the 3rd of November, apparently when the panic abated, again the court met. In the six months that had passed thirty-six more deaths had occurred, and thirteen more households had been left without a living soul to represent them. In this little community, in six months' time, twenty-one families had been absolutely annihilated—men, women, and children—and of the rest it is difficult to see how there can have been a single house in which there was not one dead."

We break off the quotation, and pass with reluctance from Dr. Jessopp's powerful and vivid essay on a painfully interesting subject. There are several points that we should like to criticize in his estimate of the influence of the Black Death on the progress of English civilization; also we should like to join issue with Dr. Jessopp on what seems to us his exaggerated view of the misery and lawlessness of the thirteenth and fourteenth centuries. But we must draw to a close, only referring the reader to a charming and instructive paper on 'Daily Life in a Mediæval Monastery,' a bright but hurried article on 'The Building of a University,' and an exceedingly readable life of Lodowick Muggleton, the founder of the sect of Muggletonians, which finds its place rather oddly among its mediæval neighbours, but which Dr. Jessopp's admirers will be not the less glad to find there. In conclusion, we should like to express a hope that when this volume comes to be reprinted it will be possible to add to it the article on Matthew Paris, which appeared some time since in the *Quarterly Review*, and which an uncontradicted report attributed to Dr. Jessopp. Certainly it possesses some of his best characteristics of style and manner, and would come into fit company here.

Fifty Years of a Showman's Life; or, the Life and Travels of Van Hare. By Himself. (Allen & Co.)

As it is now the fashion for public entertainers of all sorts to advertise themselves and amuse their friends by writing autobiographies, Mr. George Van Hare must not be blamed for doing as others have done, and his book is none the less amusing because it lacks literary style and sometimes makes inordinate demands on the reader's credulity. He has a lively story to tell, and tells it in his own way. We need not believe all he says about himself and his achievements; but, if due allowance is made for slips of memory and the self-praise almost proper to one of Mr. Hare's calling, a good deal may be learnt from his book. A better notion than the reader might get from a more sedate narrative is furnished by it of the ups and downs of a "showman's life," and it throws quite as much light on the tastes of the people successfully catered for as on those of the caterer.

Mr. Hare, who was the son of a well-to-do Yorkshire farmer, tried many trades before

he fell in with the business for which he was best fitted; but his leanings to it appeared at a very early age. He ran away from school when he was eight, and after that he had most of his training in stables and alehouses, with special diversion when any mountebanks or strolling players came to the village in which he lived. The chief friend of his youth, he says, was Mr. Wilton, the father of Mrs. Bancroft, who found the combined occupations of schoolmaster and rent-collector more profitable than acting, and with whom he passed many evenings at the inn while the uncle who had charge of him thought he was in bed. At the age of eighteen he went to try his fortunes in the United States and Canada, where he was employed, first as treasurer and afterwards as ring-master, by a circus-manager. Then he returned to England, was for a time a commercial traveller, next, on inheriting 3,000*l.*, a seed merchant, and finally a clerk in the Audit Office before he settled down to the career most congenial to him—if that can be called settling down which was perpetual turmoil and ceaseless search for new ways of attracting pleasure-seekers. He was about thirty when, in 1850, he became a partner in "Phillips's Irish Entertainment, Apollonicon Rooms," in St. Martin's Lane, and began so well that the takings were from 90*l.* to 150*l.* a week during the first season. In the second season "our receipts got worse and worse, till one night we only took 12*s.*, so says I, 'This won't do, we must shut up the shop.'" Other "shops" in quick succession were opened and shut up. "Van," as he was called by E. T. Smith, Chatterton, "Paddy" Green, and his other friends, was a man of infinite resource. He tried his hand at all sorts of entertainments, making money by some and losing by others, but on the whole obtaining enough profit to satisfy him. Of his occasional misfortunes he makes light, and if worse disasters sometimes befell those in whom he traded he appears to have had no qualms of conscience on their account. One of his numberless "speculations," for instance, was "a Tableau Vivant Troupe," consisting of "twelve ladies, four gentlemen, and two children," whom he took to Antwerp. "I then," he says, "grew quite tired of the concern. I went to Spa and amused myself a few days looking on the green cloth, and returned to London." What became of the ladies, gentlemen, and children is not recorded. His next experiment was with a party of North American Indians, who were exhibited at St. Martin's Hall and elsewhere, until "the Canadian Yankee speculators" with whom he was in partnership "skedaddled without paying anybody, leaving the poor Indians up at Camden Town to starve." Luckily for them, however, "they were taken care of by the Missionary Society, and sent back to their own country." The climax of the history of another of Mr. Hare's "speculations," a "Female Blondin," is recorded in a very matter-of-fact way:—

"At the latter part of the season, whilst appearing at Highbury Barn, she fell from the rope and injured her hip, which disqualified her from appearing again on the rope; after which she got married and kept a pub."

Mr. Hare has travelled far in search of curiosities and monstrosities to be exhibited in England as well as in seeking people to

be amused by them. Several chapters are occupied with his adventures as a gorilla hunter and guest of cannibals in Africa; but these must be read with special caution. He appears during several years past to have been travelling about in Russia, Sweden, and Norway; but he says on his last page, "When I have got my exhibition completed to my mind so as to astonish the Britishers, I shall return to my native country to try my luck once more."

NOVELS OF THE WEEK.

The Bulbul and the Black Snake. By L. D. Jackson. 2 vols. (Spencer Blackett.)

Nigel Fortescue. By William Westall. (Ward & Downey.)

Arœr: the Story of a Vocation. By the Author of 'Uriel.' (Burns & Oates.)

Le Rêve. Par Émile Zola. (Paris, Charpentier.)

PERSONAL grievances seldom make good fiction. 'The Bulbul and the Black Snake' is on this wise, and is no exception; it hardly pretends, however, to do more than recount the barest of facts in the baldest and bitterest of fashions, and with just enough of veiling and no more. The writing and the arrangement are crude, inexperienced, and unhumorous, yet the book has about it a touch of unconscious individuality and strangeness that goes some way to diminishing the exceeding commonplace. The matter consists of certain experiences in the career of a young subaltern in India. The writer's care is to present what he believes to be, or to have been, the plain truth about the ways and manners of "Haileybury men" and of Indian officialism generally. He seems wonderfully free from the vices of exaggeration, point-making, or over-colouring of situations and incidents. All he asked was fair play, and this, it appears, is just what he could not get. That there is need for reform in most branches of the service is not doubtful, but what our author has to say of it all is old as the Mutiny, and far more tiresome.

'Nigel Fortescue' fulfils very well the requirements of what are called in the trade "adventure books." Such books are not to be judged from a literary standpoint, being written to catch what one must call the taste of a class of readers who have no literary taste. But much ability may be shown by the purveyors of adventure books, and Mr. Westall, so far as one can judge, knows what is wanted, and supplies it of a good quality. Perhaps it is unwise to set a story in a story, because a writer who does so runs the risk of having his book flung down before he has got a fair hearing. 'Nigel Fortescue,' however, begins with a meet of the Essex Hunt, and works up an interest which should keep readers on the alert for the real business of the romance of the Andes. A fastidious reader is annoyed by a writer who calls foxes "the long-tailed denizens of copse and covert," and who says that Lord Keeper Bacon had no children, confusing Nicholas with his more illustrious son; but every reader can see when he gets to the Andes that Mr. Westall can still tell an exciting story as well as ever.

'Arœr' is a story with an object, and, like many other such stories, it begins to

lose in interest directly the object comes into prominence—in interest, that is to say, to the general reader, for probably only the most devout and visionary of Roman Catholics would find themselves in sympathy with the final development of the characters of the story. The story of a vocation, or, as the author elsewhere calls it, the history of a human soul, would certainly appeal more forcibly to our sympathies were the soul in question of a less uncommon type and the vocation of a more obvious character. The picture of Norbertine in the early pages of the book is charmingly drawn, and to most minds it will seem little less than revolting that a creature so naturally innocent and so well framed for human happiness should find the supreme end of life to lie within the walls of a convent. Our author is tolerant after his fashion, and admits that there are many forms of vocation in the world as well as in the cloister, and that the only special mark of all vocations is their devotedness to a good end. Then why did he not marry Norbertine to his hero, the young man of great possessions, and let them live happily ever afterwards, instead of making one a nun and causing the other to die a "Poor Brother" in the hospital of his own founding? Of course the other ending would be very commonplace, but how much more comfortable for the reader! Unfortunately the author does not wish to make it comfortable for the reader; he is writing with an object. Nevertheless the story is most pleasantly written, shows much shrewd insight into character, and contains a good deal of bright and clever conversation—perhaps rather too clever sometimes to be altogether natural. The religious views are put forward quietly and unostentatiously, and never degenerate into a dull and dreary sermon preached by the author himself. It is to be regretted that one who writes so well should address himself to so small an audience.

In 'Le Rêve' M. Zola has attempted to show that his studies of the lowest forms of life have not unfitted him to treat a theme of mystical purity, but it is impossible to congratulate him on having achieved a complete success. There are passages of marvellous beauty in his picture of the girl bred in the shadow of an old cathedral, who develops a fervid imagination which, fed on the glories of the Church and the legends of the saints, absorbs her whole being, and culminates in an ecstasy of love for one almost as far above her as the angels. Yet, taken as a whole, the story makes no clear impression. Not that there is any flaw in the matching of the actual incidents; they are chosen with perfect fitness, and the passing away of Angélique in the moment of the miraculous accomplishment of her desires seems but the natural close to this vision of ethereal passion. Rather it is that M. Zola, having long been in the habit of approaching human nature from an opposite point of view, knows to a nicety what touches will enhance the reality of pictures such as those of 'L'Assommoir,' whilst he has not the sentiment of what would be truthfully suggestive when attempting to delineate spiritualized passion. To this is due, we think, the fact that many readers tax 'Le

Rêve' with dullness. It is dull because, in its own way, it is not real; and it is not real because M. Zola has tried to make it so by allusions and touches which do not harmonize with the leading motive of his book. We will justify our criticism by a single instance. This heroine, made of "spirit, fire, and dew," is, we are told, the offspring of the abominable Madame Sidonie, the most filthy, perhaps, of all the filthy personages in 'La Curée,' and what is more, a child whom she had had "sans savoir au juste où elle l'avait prise"—an indication which is not only false to the truth of the situation, but runs, one would say, directly counter to M. Zola's own most cherished theories of heredity.

OUR LIBRARY TABLE.

We have received from Messrs. Bentley & Son *The Wanderings of a Globe-Trotter*, by the Hon. Lewis Wingfield, a book on China, Japan, and the Philippines, which is readable, but contains nothing very new. There is a disagreeable chapter on a Chinese torture chamber and execution place which might have been omitted with advantage. The best thing in the book is Mr. Wingfield's account of Li-Hung-Chang. Interesting letters have been received in London during the last few days from the latest foreigner who has seen the great Chinese minister; but Mr. Wingfield has told the truth in pointing out that Li-Hung-Chang, with all his power of making use of European talents, is suspicious of all whites, and sees them only for the purpose of picking their brains; that he is always ready to receive in audience any foreigner, but that when the interview is over the European is humiliated to find that he has "imparted a good deal of information to the urbane man of middle age with the bright eyes and intellectual brow, and that you have yourself reaped nothing in exchange. He has sucked you like an orange, and when there is no more juice, calmly flings away the skin with a polite bow of dismissal."

THE author of *Arm-chair Essays* (Ward & Downey) uses his books of reference and his commonplace books too assiduously. He makes his essays too long, and is too confident. There is nothing more difficult than to write essays, which anybody cares to read in a book, upon topics which have been dealt with a hundred times. Here are essays on the ethics of dining, the progress of watering-places, Christmas, travelling, weddings, and a number of other trite subjects, with no originality of thought or of style; and the facts that they are not badly written and that they are full of miscellaneous information, mostly very accessible, make them all the less acceptable. It would be wrong to convey the idea that the writer is incapable. He knows very well how to set about his business; but he is too diffuse and too hurried. His materials want to be sifted and pondered over, and his work wants a great deal of hammering on the anvil. Even the essay on 'A Day at Monte Carlo' might be made something of, but it would have to be reduced from ten pages to three.

In *The Strangest Journey of my Life* (Ward & Downey) Mr. F. Pigot has brought together several short stories, and we are inclined to wish he had not. They might have been more readable if published separately, but all illusion is apt to vanish when the same man "finds his fate"—Mr. Pigot's highly original phrase—somewhere about seven times in a single volume. It is true the author has the grace to assume a different name for each story, but as he almost invariably tells his tale in the first person there is little advantage in that. If the title of Mr. Pigot's book is correct he must have had a singularly uneventful career. We can

recall more than one journey of our own under very similar circumstances. Perhaps 'The Three Overheard Whispers' is the best of the collection, but it is the best of a bad lot.

We have received from M. Calmann Lévy *Jonathan et son Continent*, by "Max O'Rell." The clever author of 'John Bull et son Ile' begins his book well and ends it well. At p. 1 we read that the United States are inhabited by sixty millions of inhabitants, mostly colonels, and at p. 338 that these inhabitants live on hard meat badly cooked and dirty iced-water. But his book on America is not to be compared in brilliancy with the earlier part of 'Drat the Boys!' though it gives a fairly interesting picture of the country.

The second series of *Holiday Papers* (Smith & Elder), which the Rev. Harry Jones has collected from various periodicals, are pleasant and readable. In the first of these, 'College Reminiscences,' Mr. Jones pays a deserved tribute to Colenso, "the only 'fellow' I can recall as taking a wider interest in the well-being of undergraduates than his office invited" when Mr. Jones was an undergraduate at St. John's.

UNDER the title of *Renaissance Physique M.* "Philippe Daryl" publishes through MM. Hetzel & Co. an excellent volume on English sports, which ought to meet with success in France. The general remarks, and those in praise of cold water, of Eton, of Rugby, of cricket, of football, and of English riding, are admirable. There is a good chapter on running, another on Alpine climbing, one on gymnastics, one on tennis, one on rifle shooting, and two on yachting. The chapter on rowing and that on training contain some extraordinary repetitions which testify to haste in composition and in correction of proofs. That fencing is not named was to be expected, as fencing is, unfortunately—though one of the finest exercises in the world—a French, Italian, and Hungarian rather than an English exercise; but the omission of cycling is serious. Cycling has of late become the first of British sports by the number of those who engage in it, and it is not a bad one in other respects. Though it came to us from France, it has been stationary in France for twenty years, while in England it has been steadily advancing to the first place. Punting, which is a splendid exercise, is also forgotten; and golf, which has lately become the most fashionable of British sports next after shooting and riding, is barely, although accurately, described, and named only as "Scotch." In the excellent chapter on boxing there are a few mistakes, and in those on rowing and training a good many. The repeated taking of medicine in training for the University boat-race has been extinct for forty years or more, the consumption of beer and forbidding of tea at breakfast extinct for thirty years or more; stroke is not chosen for his ability to "row round" the remainder of the crew, nor is he by any means of necessity either the most powerful or the most beautiful oar. M. Daryl writes, too, as though he had never seen Henley or heard of the Henley week. The general doctrine of the book is that for gymnastics to really take with children it is necessary that, as in England, they should be disguised as games, and this is both true and well and usefully put by the author.

We have on our table Count Tolstoi as *Novelist and Thinker*, by C. E. Turner (Trübner),—*Our Premiers, from Walpole to Salisbury*, by J. E. Ritchie (Charles & Co.),—*Beechcroft at Rockstone*, by C. M. Yonge, 2 vols. (Macmillan),—*The Scot in Ulster*, by J. Harrison (Blackwood),—*The Hittites*, by A. H. Sayce, LL.D. (R.T.S.),—*Gleanings in Science*, by G. Molloy (Macmillan),—*The Teacher's Handbook to the Code Examinations*, Standard I. (J. Heywood),—*Lessons in Elementary Mechanics*, by W. H. Grieve, Stage I. (Longmans),—*The Two Evolutions*, by F. H. Laing (Stock),—*Roaring in Horses*, by E. Cotterell (Lewis),—*Monks-*

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THE SUMMONS OF THE BRITISH FLEET TO CONSTANTINOPLE IN 1853.

January 25, 1889.

THE current number of the *Edinburgh Review*, in a notice of my 'Life of Lord Stratford de Redcliffe,' raises one or two questions which, as they are matters of fact and not of opinion, and as they are evidently considered important by the reviewer, demand some reply. The first passage to which I refer is this:—

"On Oct. 4 [1853] the Porte issued a declaration of war, and sent orders to Omar Pasha to begin hostilities if the Russians did not evacuate the principalities 'within fourteen days of the arrival of the summons at its destination.' Mr. Lane-Poole appears to conceive that the declaration of war was provisional, whereas it was, in fact, as explicit as words could make it. 'The state of war is now declared to exist between the two governments.'"

I do not find this last sentence either in the summons addressed by Omar Pasha to Prince

Gorchakov or in the manifesto of the Porte. What Omar Pasha wrote under instructions from the Turkish Government was this:—

"Il ne reste par conséquent à celle-ci que l'indispensable obligation de recourir à la guerre. Mais puisque l'invasion des Principautés et la violation des Traités qui l'accompagne sont les causes inévitables de la guerre, la Sublime Porte, pour dernière expression de ses sentiments pacifiques, propose à votre excellence par mon intermédiaire l'évacuation des deux provinces, et offre pour votre décision un terme de quinze jours à dater de la réception de cette lettre. Si, dans ce délai, une réponse négative me parvenait de la part de votre excellence, le commencement des hostilités en serait la conséquence naturelle."—*Eastern Papers*, ii. 601, 8vo. edition.

How, after reading this paragraph, it can be contended that the declaration of war was not provisional, I am at a loss to understand. It was explicitly provided that war should not take place unless the Russians failed to evacuate the Principalities in a fortnight, or gave a negative reply sooner. When I am further taxed with having taken my "erroneous view of this transaction" from Mr. Kinglake, I must confess to some amusement. Mr. Kinglake and I had an exhaustive discussion of the question, and it ended in my being reluctantly obliged to maintain the chief difference of opinion with which I started. Mr. Kinglake holds that overt war began on October 24th, on the expiration of the fortnight. I believe that the true date is October 10th, when the "réponse négative" was received at the headquarters of the Turkish army, though I admit that the Turks did not act up to their theory that war began on the 10th, any more than they acted up to their other perfectly justifiable position that war began technically upon the entry of Russian troops into the Principalities.

The reviewer proceeds to remark that "it is not only on this point that we are compelled to differ from him [Mr. Lane-Poole] in his interpretation of the State Papers relating to these transactions, and especially in what we conceive to be an entire misapprehension of both Lord Stratford's share in the proceedings, and also of Lord Clarendon's."

I think I have the right to protest against the vagueness of these terms. The reviewer, I conceive, is bound to refer to explicit errors, and not to announce in airy generalities my "misapprehension" of "these transactions" and "proceedings." What "transactions"? Which "proceedings"? The criticism might be so construed as to apply to the whole of my "interpretation of the State Papers" throughout the Crimean War. That it does not so apply is, I suppose, proved by the fact that the only part of my interpretation which the reviewer traverses is that concerned with the summons to the fleet in October, 1853. He quotes a passage in which I refer to the amazing recklessness with which Lord Clarendon

"was induced by the representations of a foreign Government, based upon a single telegraphic report, to take the serious step of ordering the advance of the squadron through the Dardanelles, without waiting for Lord Stratford's despatches"; and then he comments thus:—

"And in the following pages he dwells repeatedly on the fatuity of Lord Clarendon in issuing these positive, untimely, ill-judged orders, and on the embarrassment they caused to Lord Stratford. Assertions and implications such as these, coming from one who, as he wrote, had the original documents before him, we find it truly 'amazing to read.'"

But why? Does the reviewer mean to contend that Lord Clarendon's despatch of September 23rd, instructing Lord Stratford to bring up the fleet, was not based upon an alarmist telegram from M. De la Cour, and was not sent before the arrival of Lord Stratford's reassuring despatches, which showed that the British colony was not in danger? If so, I can only refer him to the State Papers. Or does he mean that Lord Clarendon's despatch did not positively order Lord Stratford to call

up the fleet? This appears to be the reviewer's contention, for he says the despatch was "as provisional as an instruction can well be." It is true that Lord Clarendon "assumes" the correctness of the French report at the beginning of his despatch, not, however, to qualify his instruction, but merely in order to give the approval of his Government. The rest of the despatch suggests no doubt or condition. "Your excellency is therefore instructed to send for the British fleet to Constantinople"—that is the pith of the despatch; and though Lord Stratford chose to pass it by, the impression produced in Russia was proof enough that there was but one meaning to be drawn from it ('*Eastern Papers*,' part ii. p. 557).

I maintain that the instruction was wholly uncalled for and embarrassing. Earlier despatches, notably that of June 2nd ('*Eastern Papers*,' part i. p. 227), left no doubt whatever as to Lord Stratford's powers to bring up the fleet at the Sultan's request, and there was no necessity for strengthening them in deference to foreign panic or intrigue; and in view of these circumstances I cannot understand how the ambassador could have "doubted his powers" or been "anxious to receive instructions" as "we know from his own conversation at the time." My experience of many personal recollections of Lord Stratford's sayings does not lead me to place implicit confidence in impressions of conversations held thirty-five years ago, and while the reviewer is, of course, justified in relying on his memory, I must be forgiven if I prefer the evidence of the documents before me.

After all, whether the reviewer is right or I, the conclusion of his argument is singularly lame. It is not asserted for a moment that Lord Stratford was wrong in summoning the fleet when he did so, not, however, on the strength of Lord Clarendon's despatch of September 23rd, but on that of his original instructions. Nothing whatever comes out of the criticism but the suggestion that I have been unfair to Lord Clarendon: "Mr. Lane-Poole's impression that on this and other important points at this conjuncture grave differences of opinion had arisen between Lord Stratford and Lord Clarendon is distinctly contradicted by the documentary evidence and by our own personal knowledge." The reviewer has not seen the private correspondence, which I have before me, between these two statesmen, and without this advantage it is rash to contradict what I am able to state as positive fact. So far from being unfair to the late Lord Clarendon, I have scrupulously abstained from using his private and semi-official correspondence against him. That differences existed between him and the ambassador is, however, patent from many passages in my work, and was notorious to the "inner circle" of the time.

On the other hand, one of the matters on which the two were perfectly agreed is, curiously enough, the necessity for sending the fleets out of the Bosphorus into the Black Sea, as to which the reviewer seems to be under a total misapprehension. STANLEY LANE-POOLE.

AMERICAN PUBLISHERS.

THE letter of Mr. George Moore published in the *Athenæum* of January 12th, in which he repeats the expression of his belief in the general wickedness of American publishers, is worded in such a manner as to demand an answer.

If it were not that my failure to reply to this demand might be misconstrued as an admission of the accuracy of Mr. Moore's conclusions, I should prefer to let the matter rest where it is, as well on the ground of the uncalled-for attack he has permitted himself to make upon the reputation of a large class of reputable business men, of whose business methods he evidently has little knowledge, as because the task to

which he challenges me, of specifying the names of the American publishers whose dealings with their authors are honourable, is in itself an invidious one, as much so as would be that of making a similar list of reputable English publishers.

The reply to Mr. Moore's demand for the names of "even two American publishers" who are not addicted to piracy could safely be left to the hundreds of English authors who have had satisfactory business relations with such houses as the Appletons, the Scribners, the Houghtons, the Holts, the Roberts, Little & Brown, and many similar concerns, among whom (at the risk of being personal) I must, as a matter of justice, include the firm founded by the late G. P. Putnam. To the best of my knowledge and belief these publishers (and many like them) deal with their English authors with precisely the same methods as those in force with their American authors, and they issue American editions only of such English works as have been duly authorized under purchase or under royalty arrangement; and of such firms this method of dealing has, from the outset, been the uniform practice. In fact, the bulk of the unauthorized "reprinting" on this side has for a number of years been done by five concerns, of four of which the members are Canadians, who began their "reprinting" business in the Dominion.

Mr. Moore speaks as if the "appropriation" of American books had been entered upon by English publishers only comparatively recently, and as a matter of necessary retaliation. As a matter of fact, the practice of such "appropriation" dates from the beginnings of American literature, and has steadily increased in direct proportion to the increase of the American literature available for the purpose. As far back as 1847 the volume '*American Facts*,' published in London and New York, calls attention to the fact that every American book worth "pirating" had been "pirated," and gives a long list of the books so taken.

Mr. Moore contends that an English publisher would be "quixotic" who in the present condition of affairs would think it necessary to make payment for American material. This is as if I should claim that, because I had had my pocket picked by one Englishman in the Strand, I should be "quixotic" if I hesitated to avail myself of the opportunity of picking the pocket of another Englishman whom I might catch in Broadway. Fortunately the large majority of both English and American publishers are not willing to conduct their business by any such standard of ethics as that here defended by Mr. Moore.

As Americans, we may frankly admit our regret for the mortifying delay in securing from our Congress legislation recognizing the rightful claims of authors. As individual publishers, who have done and who are doing all that is in our power to bring about such legislation, and who use no English literature without paying for it, we contend that the "appropriation" in England of our own literary material is indefensible, and that from writers who have given intelligent attention to the present status of international publishing relations we ought not to be subjected to indiscriminate abuse.

It is the present expectation that the pending Copyright Bill will be passed by Congress either this session or next. It is in order to explain that the present measure will not be accepted by the believers in international copyright as in any way a finality, but is considered merely as one step in the right direction. It was found essential for the purpose of securing the necessary support for the Bill to include in it certain restrictions, disapproved of alike by the authors and by the publishers. It is believed, however, that when the principle of protection for the literary property of aliens has once been established, it should prove a comparatively easy task to eliminate such restrictions and conditions, and in the end to secure a general recognition

of the right of the author to the fullest control of his property irrespective of political boundaries.

GEO. HAVEN PUTNAM,
Sec. American Publishers' Copyright League.

GUÐBRANDR VIGFUSSON.

ON the 31st of January there passed away at Oxford a man who for twenty-two years has been identified with her intellectual life, though not one of her children. It should be no small subject for congratulation to Englishmen that one of our great universities has had the privilege of providing a home for the greatest Icelandic scholar of the age—for the critic who, above all others, has vindicated the right of ancient Scandinavian to take its place among the dignified ancient languages, and who was the first to hew a path through the trackless forest of its literature. The more closely the career and life-work of Vigfusson are examined, the more his genius will be found to shine, and only those who have in some poor and undistinguished degree followed where he led can even begin to estimate his greatness. He was "soul-hydropic with a sacred thirst" of learning, and in addition to the thirst, which alone counts for little, he had the memory, the energy, the force of initiation, which enabled him to slake it, and to build a well for others. Praise, once more, to Oxford for giving this unworldly man a place to work in without anxiety about ways and means.

Guðbrandr Vigfusson had nearly completed his fifty-ninth year. He was born of Vigfus Gíslason and his wife Halldora Gísladóttir, in the Broadfirth district of Iceland, in March, 1830. Of his early life I know nothing, except that he used to speak of his passion for the ancient literature of his country having been awakened in him, when he was about fourteen years of age, by hearing old MSS. read aloud as evening entertainment round the fire. In this way he became acquainted with what still remains unprinted, the 'Biscopa Evi' of Jon Halldorsson. Guðbrandr went to school at Bessastad, and afterwards to the High School at Reykjavik, whence he proceeded, in 1850, to the University of Copenhagen. How the next few years were spent I know not, nor whether, as I think, there was an interval between his university life and his settling at Copenhagen. At all events, in 1855 he made his first literary venture, 'Tímatál.' This I have never seen, but it is described as "an essay on the chronology of the Icelandic Sagas, written in Icelandic." In consequence of this publication he was appointed, in 1856, one of the stipendiaries of the Arna Magnæan Commission in Copenhagen, and was thus placed in immediate contact with the precious vellums which Arni collected.

For the next eight years Vigfusson was incessantly transcribing undeciphered MSS., and presently he found time for editing also. In 1858 he brought out the Icelandic text of 'Biskupa Sögur,' lives of the bishops of Iceland from 1056 to 1331, of which another collection followed in 1861. This task was undertaken at the cost of the Icelandic Literary Society. In 1860 he appealed to a wider public by editing 'Vatnsdælasaga,' 'Hallfreðarsaga,' and 'Flóamannasaga,' in company with Theodor Möbius, for a firm in Leipzig. From this time forth he was extremely active. Between 1858 and 1864 he copied the enormous 'Flatey Book.' In 1861 he printed as much as could be deciphered of the stained and mutilated 'Vapnfirðingasaga,' which no one before his time had been able to read. In the same year he performed the task of checking Arni's catalogue of vellums, and succeeded in disproving the myth that the most valuable part of the collection had disappeared in the great fire of 1728. He next approached one of the most colossal of his later labours, and went through and deciphered all the MSS. and fragments of 'Sturlunga' in Copenhagen. This partly occu-

pled him from 1861 to 1864. Meanwhile he wrote a critical essay on Ari (1861), which still remains unpublished; and he began to make a collection of the court poetry of Iceland down to the fourteenth century, with a view to publishing a 'Corpus Poetarum Aulicorum,' such as has since been incorporated in his vaster miscellany. Thus engaged, and full of energy and activity, the young stipendiary was unconscious of the fame which his modest, but extraordinary labours were winning for him throughout Europe. Germany began to wish for the aid of so ardent a scholar, and more than one continental university was ready to adopt him. His latest work before coming to England was the edition of 'Eyrbyggjasaga,' published at Leipzig in 1864.

Certain events were now ripening at Oxford. Richard Cleasby, the friend of Rask and Grimm, had projected as early as 1840 an Icelandic-English dictionary. He had commenced it in company with Konrad Gíslason, and the work had very slowly progressed to the point of the printing being begun, when, rather suddenly, in 1847 Cleasby died. His energy and his resources once removed, the scheme languished; the MS. was left in Copenhagen, and was presently forgotten. In 1854 transcripts were asked for in Oxford, and were forwarded in due time from Copenhagen. Sir G. W. Dasent took them up, but they needed an editor who could give his whole attention to them. It was Sir George Dasent who, in 1864, found Vigfusson poring over brown strips of vellum in the Arna Magnæan Library, and annexed him forthwith to the British Empire. At first in London, and then, from 1866, at Oxford, the Cleasby-Gíslason transcripts were put into Vigfusson's hands. In June, 1869, the first part of the great dictionary was issued from the Clarendon Press, and 1874 saw its conclusion in a noble quarto volume. Meanwhile, in 1868, in co-editorship with Unger, Vigfusson brought out at Christiania the three volumes of the huge 'Flatey Book,' the most important of all Arni Magnússon's MSS., a monster from the fourteenth century. Already, in 1873, before the first of his three great masterpieces was completed, he had proposed to the Delegates of the Clarendon Press the second of these, the editing of 'Sturlunga.'

It was in 1871 that I had the inestimable privilege of making Vigfusson's acquaintance, under, if I make no mistake, the roof of one of the kindest and most influential of his Oxford friends, Prof. Max Müller. But it was when the 'Dictionary' was concluded that I came to know him well. Early in 1874 he went back to Scandinavia to examine and transcribe MSS. for Oxford and for the Rolls Office, and we met in Copenhagen in May. For some time in that spring I saw him almost every day. He had a lodging high up in a house in Dannebrogsgade, with a bright sea-view over Kallebo Strand. There have I often found him sitting at a table in the window, immersed in some charred and yellow vellum, and have wantonly and successfully disturbed him. In those days at least, whatever he may have been lately, he was full of childlike fun, with a soft and frequent laugh not much louder than the purr of a cat, very pleasant to listen to. His only exercise was walking, and in his company I have explored every nook and corner of Copenhagen. "Walking in step" he never attempted to attain to; his mode of progression was a rapid little uniform trot, like that of a child. His mornings were mostly spent among the MSS. in the Royal Library. One day a little incident occurred which was very characteristic of Vigfusson, and not perhaps too slight to be recorded. I was reading downstairs in the Royal Library while Vigfusson was working above me in a gallery. He came down to me, laughing, and told me to shut my eyes and come with him. Upstairs I went in faith, led by the hand, and was presently told to take hold

of something and look. It was the famous little unique vellum of the poetic Edda, a sacred volume, blackened with age. "Now," said Vigfusson, "you may boast that you have had Codex Regius in your hands"; and he took it from me as reverently as a priest might take a relic.

I must not multiply idle reminiscences, but I cannot forbear to record the preference which Vigfusson expressed for Oxford over Copenhagen throughout this time we spent together. He was always sighing after Oxford, and the Danes he held in great suspicion. One night I met him at a large dinner-party at the house of a poet, whose wife was an Icelandic. The principal guest was Warsaæ, who, in honour of the hostess no doubt, said several handsome patronizing things about Iceland, and finished by informing us that he intended to persuade the king, on the occasion of Icelandic Home Rule, to give a marble statue of Thorwaldsen to the town of Reykjavik. This proposal was vehemently opposed by Vigfusson—so vehemently that Warsaæ presently wrapped himself, metaphorically, in his toga and became very chilly. As we left the house together, I asked Vigfusson why he opposed an intended compliment to his native island. "Iceland," he answered, "asks for bread, and these Danes offer her a stone." Presently we parted, I for Norway, he to decipher 'Heidarviga' in Stockholm; nor did I ever again see so much of him. I shall always remember with lively gratitude and pleasure the long talks and practical instruction which I then received from him. He was the best of peripatetic teachers.

His subsequent labours are known to all whose attention is given to Scandinavian scholarship. In 1877 the second edition of Möbius's 'Analecta Norrœna' appeared, almost rewritten under Vigfusson's guidance. In 1878 the Clarendon Press issued, in two noble volumes, 'Sturlunga Saga,' with prolegomena which simply revolutionized our knowledge of Icelandic historical literature. In earlier days Möbius had been Vigfusson's helper, supporting him with his sympathy, translating his notes and prefaces into German. In the 1878 volumes of 'Sturlunga' Vigfusson appeared for the first time in conjunction with an English disciple, the most patient, the most accomplished, the most competent of assistants, Mr. F. York Powell, upon whom his mantle has fallen, and to whom we have now to look for a continuation of the master's labour.

The names of Vigfusson and of Mr. Powell were united on the title-page of the third and perhaps the most valuable of the great works of the former, the 'Corpus Poeticum Boreale' of 1883, a classified text, with a translation, of the whole body of existing ancient Icelandic poetry from the earliest times down to the thirteenth century—a piece of work stupendous in extent, and executed with a laborious genius and a spirit of imagination truly extraordinary.

It had been preceded by the 'Icelandic Reader' of 1879, and was followed by two massive volumes of Icelandic text, without translation, the 'Orkneyinga Saga' and 'Hakonar Saga' of 1888, to which Vigfusson's name only is attached. Vigfusson received from Oxford in due course the honorary degree of M.A., and the appointment of Reader in Icelandic Literature. It is stated that his latest work, the 'Origines Islandiæ,' is nearly ready for publication. What of final revision this and other writings of their lamented author may require will be given by no one in Europe with so much authority as by Mr. York Powell, from whose pen too, I hope, we may receive in due time a memoir of Vigfusson. His memory, however, is not one which his friends are ever likely to lose. Who that has seen it will forget that pale and fretted countenance, or those strange lack-lustre eyes, from which the snows in youth and the vellums in age had combined to extract all the colour? Who will forget the enthusiasm,

the fidelity, the sweet and indulgent unworldliness? In the closely packed arena of our modern literary life there was not any figure of an individuality more marked than his.

EDMUND GOSSE.

DOUAI COLLEGE AND THE BRIGHTON PAVILION.

The Observatory, Crowborough, Feb. 4, 1889.

WITH reference to the statement that the money paid by France in 1815 respecting the College of Douai was spent by the British Government in paying off the debts incurred by the Prince of Wales in building the Brighton Pavilion, I beg to inform you that I have lying before me an autograph letter written by King George IV. to the Earl of Liverpool bearing upon this subject, and dated Brighton, March 16th, 1823, from which the following is an extract: "I see by the papers of last night that Mr. Bennett has made an assertion relative to the Pavilion, entirely without foundation, that I had once intended to present it to the Public. *This has never entered into my Head nor never will.* Everything relative to the Pavilion has been paid out of my private purse, and nearly all the expenses attendant upon the Furniture of that part which has been already paid for."

The king appears to have been so much annoyed at this report that he thought it necessary to have it denied in the House of Commons, for after some further remarks his Majesty says: "I hope, therefore, you will make a point to see Mr. Peel before he goes to the House to-morrow that he may be prepared to do what is necessary against this contemptible Individual who seems only anxious to traduce his Sovereign." The italics are in his Majesty's letter.

C. LEESON PRINCE.

'PICTURESQUE KENSINGTON.'

36, High Street, Kensington, Feb. 5, 1889.

LIKE "A Correspondent" we awaited Messrs. Field & Tuer's explanation with some curiosity, and are still curious to know why they did not adhere to the terms of their own prospectus. We happen to know that after the book had been published they sold copies at 1l. 8s. 6d., although they had previously announced that the price after publication would be 2l. 5s. We note also that the chief, if not the only offender in "cutting" the price was a "linendraper bold," who obtained his supply direct from the publishers. May we also say, as subscribers for the largest number, that not one of our hundred copies has been sold under the quoted price?

FARMER & SONS.

CANTERBURY PARISH REGISTERS.

Canterbury, Feb. 2, 1889.

To prevent any misconception which may arise in reference to these registers, I ask to be allowed to say a few words. I have already issued St. Dunstan's, 1559 to 1800, and St. Peter's, 1560 to 1800. The St. Alphege register, 1558 to 1800, is all printed, but a little unavoidable delay has arisen with the index, which contains between 30,000 and 40,000 references. The next register which I propose to issue is that of St. Mary Magdalene, 1559 to 1800. The christenings down to 1651 are printed, and the whole of the "copy" is ready.

The volumes are privately printed, and each issue consists of 100 copies. If I can obtain eighty subscribers I shall probably continue the series. The price varies according to the size of the volumes, and is only intended to cover cost.

J. M. COWPER.

BOOK SALES.

Redgate, Exmouth.

In the notice of book sales in last week's issue, p. 148, first column, Mr. Slater mentions the sale of a unique copy of 'Paradise Lost' with "seven preliminary leaves not previously observed by any bibliographer," and adds: "It

may safely be predicted that a few years hence this copy will be worth five or six times [15l.] the amount given for it." It would be interesting to myself, and I am sure to many of your readers, if Mr. Slater would explain the peculiarity which makes them unique. I have seen many copies of both 1668 issues with the ordinary preliminary leaves, having the three-line and five-line address to the reader. I have in my possession a copy with the date 1667 having the seven preliminary leaves, but without the "address to the reader." Lowndes mentions these as being found in the last issue of 1669. As far as I have been able to trace, I find there were three separate editions of the preliminary leaves: the first set without the address to the reader, printed in 1667; the second with the three-line address, printed early in 1668; and the third with the five-line address, later in the same year; and these were used as fancy dictated. The 1667 issue in my possession is 7½ in. in height, and I have never been able to find one of 1669 so tall, so the leaves could not have been inserted.

JNO. PEARSON.

A CORRESPONDENT writes:—

"Although Mr. Slater's letter on the book sales of last year is interesting, it is liable to be misleading, because the prices only are given in most cases without the condition. A book may be cheap at 20l., or it may be dear at 5l., according to its state. It is frequently the writing in a book, the coats of arms on the binding, and the historic associations which are sold rather than the book. Such was the case with many lots last year. The Second Folio Shakespeare, which made 140l. at the Aylesford sale, would have been very dear at 40l. without these. And the Bishops' Bible, 1572, stained and in damaged binding as it was, would have been very dear at 30l., although it made 90l. because it was from the library of the Earl of Leicester. So with many others. The libraries which were dispersed last year were most of them collections of antiquities and curiosities rather than of literature. It is many years since so few books such as are collected by readers and lovers of literature were sold."

Literary Gossip.

THE Motley correspondence which Mr. Murray is bringing out contains several letters of Prince Bismarck's to Motley, and also an account by Motley of a visit he paid to Varzin. Motley made the future Chancellor's acquaintance when they were both students, and they formed a close friendship, which was renewed on the return of the American historian to Europe.

SIR WILLIAM FRASER, it is said, is writing a monograph on the subject of the famous ball given at Brussels on the eve of Quatre Bras by the Duchess of Richmond. It may be remembered that there has lately been a controversy as to the exact room in which the ball was held.

AMONG the articles to appear in the third volume of the new edition of 'Chambers's Encyclopædia' are: Celts, by Prof. Rhys; China, by Prof. Legge; Christianity, by M. E. de Pressensé; Clan, by the Duke of Argyll; Climate, by Dr. A. Buchan; Coaling Stations, by Lord Brassey; Congo, by Sir F. de Winton; Convocation, by Dr. Littledale; Deer Forests, by Mr. Watson Lyall; and Dialect, by Mr. A. J. Ellis. Prof. J. Geikie writes most of the geological articles, and Sir E. W. Watkin on the Channel Tunnel. Cervantes will be treated of by that excellent Spanish scholar Mr. Ormsby, and so will the Cid. Chapman and Dekker are assigned to Mr. A. H. Bullen; the Earl of Chatham to Mr. R. B. Haldane, M.P.; Chatterton to Mr. Groome; Chaucer to Prof. Hales; Cicero to the Rev. W. J. Brodribb; Congreve to Mr. Theodore

Watts; Cowper to Mrs. Oliphant; Cromwell to Prof. Goldwin Smith; Darwin to Mr. Grant Allen; and Dickens to Mr. Walter Besant. Mr. Stanley Lane-Poole writes on Constantinople; Lord Napier and Ettrick on the Crofters; Prof. Nicholson on Currency; and Dr. Cox on Derbyshire.

THE next number of the *Universal Review* will contain a poem by Mr. Lewis Morris, entitled 'David Gwyn,' on a patriotic subject (hitherto overlooked) from Mr. Motley's 'History of the United Provinces.'

THE well-known publishing and book-selling firm of Messrs. Suttaby & Co. has been turned into a limited company. The shares have not been offered to the public, all of them having been taken up privately.

MESSRS. LONGMAN are going to publish a novel intended to expose the evil consequences, both in the teaching and training of the young, of payment by results. It is called 'The Land of my Fathers,' and is by Mr. Marchant Williams. A good part of the book is devoted to depicting the present condition, social, religious, and political, of Wales.

THE delay in the publication of Sir Monier Williams's book on Buddhism has been caused by difficulties which have arisen in connexion with the illustrations. A certain number of copies will be in Mr. Murray's hands at the end of next week. The work will be published simultaneously by the American firm of Macmillan & Co.

THE subject of the address to be delivered by Prof. Max Müller on February 23rd at the Mansion House meeting of the London Society for the Extension of University Teaching will be 'Some Lessons of Antiquity.' The Lord Mayor will preside.

THE appendix to Mr. W. A. Clouston's forthcoming 'Group of Eastern Romances and Stories,' from the Persian, the Tamil, and the Urdu (privately printed for subscribers), will include, besides numerous analogues and variants, an epitome of the celebrated Persian romance of Hatim Tai, whose seven adventures, undertaken on behalf of a love-struck prince, were probably suggested by the *heft-khan* (or seven labours) of Rustam, the Persian Hercules, as described in the 'Shāh Nāma' of Firdausi. This work is designed to further illustrate the migrations of popular fictions as well as to form an entertaining story-book.

WE are sorry to receive the following news from a lady who has been making a sketch of Shelley's villa near Spezia:—

"You never saw such a mess as they are making of the beautiful ilex wood above Shelley's house, cutting down all the trees and making tidy prim walks with urns stuck at the corners, and all sorts of garden shrubs, quite out of character with the place, planted over it. Shelley's house is itself to be tidied up and plastered before long, I believe, so I was just in time, and have copied every old weather stain on it with great care."

MESSRS. GRIFFITH, FARRAN, OKEDEN & WELSH—to give them their full title—have determined to abandon St. Paul's Churchyard, in spite of all its associations, and build themselves a large pile in Charing Cross Road, which they are going to call Newbery House, in the hope of appeasing the shade of their predecessor. It is not many years since the premises of the firm in the Churchyard were rebuilt.

UNDER the title of 'More Blarney Ballads' Mr. C. L. Graves will shortly put forth a companion volume to the collection of political squibs from his pen published last June. The new series will consist of about thirty pieces, several of which have already seen the light in the *Spectator*, *Globe*, and other papers. Mr. Linley Sambourne has undertaken to illustrate the volume.

At the meetings of the Folk-lore Society during the ensuing session the following papers will be read: 'On the Philosophy of Rumpelstilchen,' by Mr. E. Clodd; 'On Death's Messengers and its Variants,' by Dr. R. Morris; 'Folk-lore of Middlesex,' by Mr. J. P. Emslie; 'The Survival of Totemism in Britain,' by Mr. Gomme; 'Dorsetshire Children's Games,' &c., by Mr. Udal; and 'The Legend of the Buddha's Alms Dish and its Affinities to the Legend of the Holy Grail,' by Mr. Alfred Nutt.

IMMEDIATELY on the passing of the Local Government (Scotland) Bill, Messrs. Blackwood & Sons will publish a handbook on the subject by Mr. J. Badenach Nicholson, advocate, counsel for the Scotch Education Department, and Mr. W. J. Muir, advocate, secretary to the Lord Advocate for Scotland.

ADOLF WILBRANDT, after his long silence, is about to appear again as an author. "Tired of the theatre, even to exhaustion," as he says, he is not going to offer the German public another drama, but a novel, the title of which is to be 'Adam's Söhne,' upon which he has been engaged since he resigned the managership of the Burgtheater at Vienna, and withdrew to his Rostock solitude. The scene of the tale is laid in the Salzammergut.

EARLY in March M. Perrin (Didier's successor) will publish a second series of essays by M. Gabriel Sarrazin, on the 'Poètes Français de ce Siècle.' The poets dealt with in the present volume comprise Shelley, Wordsworth, Coleridge, Tennyson, Browning, and Walt Whitman.

THE Swedish historian Prof. Sven Fromhold Hammarstrand, who died at Upsala on January 25th, had been the author, since 1854, of a great number of successive volumes on the history of his native country. He was born at Stockholm in 1821, and succeeded Malmström as Professor of History in the University of Upsala in 1882. His best work as a writer was done in connexion with the Thirty Years' War.

THE Smithsonian Institution has undertaken to publish a complete collection of Dr. Hincks's papers on the decipherment of the cuneiform inscriptions. This collection will also contain a number of letters from and to Dr. Hincks, which will throw light on the successive discoveries made by Dr. Hincks, Sir H. Rawlinson, Dr. Norris, and others.

H. W. writes from Naples:—

"Under the title of a 'precious gift' we are informed that a valuable donation has been made to the National Library of Naples. The Count Edward Lucchesi Palli, of the family of the Princes of Campofranco, has given to the state, and specially to the National Library of this city, the whole of his rich and select collection of books splendidly bound and his musical 'archivio.' The count has also left a legacy of 2,600 lire annually for the payment of a special librarian, and for the purchase of other books.

The Government has granted him two rooms in the National Library, which are to be decorated by the best artists at the expense of the count."

PROF. HENRY NETTLESHIP has undertaken the editing for Messrs. Sonnenschein & Co. of Seyffert's 'Dictionary of Classical Antiquities.' The same publishers will have ready shortly a translation of Viktor Rydberg's 'Teutonic Mythology,' edited from the Swedish, with notes, &c., by Mr. Rasmus B. Anderson, U.S. Minister at Copenhagen.

MESSRS. W. H. ALLEN & Co. will publish in a few days a new book entitled 'Four Famous Soldiers,' by Mr. T. R. E. Holmes, author of a 'History of the Indian Mutiny.' The volume will consist of biographies of Sir Charles Napier, Hodson of Hodson's Horse, Sir William Napier, and Sir Herbert Edwardes. It will contain a map and two plans.

THE trustees of the Sir J. Jejeebhoy Translation Fund of Bombay have voted 925 rupees towards the expenses of Dr. Mills's forthcoming work on the Gāthas which we mentioned some time ago.

ON the 15th of last month Lord Reay for the first time delivered the Convocation address of the Bombay University, of which he is Chancellor. He dwelt much on the necessity of improving the law school, and advocated the establishment of a special degree in agriculture. The University appears to increase in popularity among the public generally. Last year the donations to it amounted to over a lakh of rupees.

MESSRS. SAMPSON LOW & Co. are going to issue 'Six Years in Uganda,' by the Rev. Robert P. Ashe, late of the Church Missionary Society's Nyanza mission. Mr. Ashe was in Uganda when Mwanga murdered Bishop Hannington and slaughtered the Christian natives in 1886.

MESSRS. SAMPSON LOW & Co. have in the press a novel called 'The Vasty Deep,' by Mr. Stuart Cumberland, author of 'The Queen's Highway from Ocean to Ocean.'

THE death is announced of Dr. von Holtzendorff, the well-known law professor of Berlin.

THE Chief Parliamentary Papers of the week are Pauperism, England and Wales, Paupers relieved on July 1st, 1888, Return (8d.); Army Estimates Committee, Index to Reports (1s. 2d.); and Public Accounts Committee, Third and Fourth Reports, Evidence, and Appendices (1s.).

SCIENCE

Nature and Man: Essays Scientific and Philosophical. By William B. Carpenter. With an Introductory Memoir by J. Estlin Carpenter. (Kegan Paul, Trench & Co.)

THIS volume may be regarded as a memorial to the late Dr. Carpenter, for it consists of a biographical sketch and reprints of various essays on somewhat different subjects, first published between the years 1838 and 1884. With the remark that they have no doubt been selected with the view of giving some idea of the scope and development of Dr. Carpenter's intellect, we put them aside for the purpose of devoting our space to the more novel portion of the volume.

The biographical sketch might well be taken for a model in these latter days. The author's position and intellectual grasp forbid us to compare it even for a moment with the catchpenny reminiscences the publication of which has added a new terror to life; but it will compare, and compare favourably, with more ambitious works. Mr. Estlin Carpenter's sketch of his father tells the story of that father's life in a way which will commend itself to real lovers of biography.

As we remarked at the time of his decease, Dr. Carpenter's life was one of hard work. It was no doubt that, together with the professorial office and the business of textbook writing, which gave to his manner a dogmatism which was far more superficial than most people imagined it to be. He had, he felt himself, too little time in his earlier years to soften down "his rough and somewhat prickly exterior"; and his favourite recreation, that of music, charming though it is, is one that rather purifies the mind than practises the manner in habits of genial courtesy. Like his favourite instrument, the organ, he found it more easy to be grand and impressive than to suit himself to the varying moods of human society. Just as when one hears an organ one wants no other instrument, so was Dr. Carpenter apt to fill the stage alone; but for the work which he had to do—the greatest and best work of his life—this character was the most valuable he could have had. That work is thus admirably defined by Prof. Huxley:—

"Dr. Carpenter undertook the important office of intermediary between the rapidly accumulating masses of new knowledge and the student of physiology. Sifting, condensing, and methodically arranging the material, and embodying the results in an admirably lucid style, he produced a compendium of great excellence."

Carpenter was only five-and-twenty when the first edition of his 'Principles of General and Comparative Physiology' was published in 1838, and under thirty when his 'Human Physiology' first appeared. No biologist fails to appreciate the services which these text-books have rendered to science; the critic sees how much the personality of the writer had to do with their effect. It is so difficult to induce even an intelligent Chancellor of the Exchequer to spend a large sum of money, that we are inclined to rate as the next achievement due to Carpenter's personal character the equipment of the Challenger for its memorable voyage of exploration; while those who are content with the narrow view of a university which at present finds expression in London know, or ought to know, that the institution in Burlington Gardens owes much of its repute to Dr. Carpenter's services as registrar. A smaller man would have been overwhelmed with the work and responsibilities which fell to him there for nearly a quarter of a century. The vigour of his intellect and the breadth of his learning may, when the history of the University of London comes to be written, be found to be the reason of its continued existence. Whether or no that is a matter for congratulation is not the question here. Carpenter had his work to do, and he did it well.

Never, perhaps, was his strength of character better shown than in 1864, when he lay dangerously ill:—

"Music ceased to charm; his scientific investigations were laid aside; his Foraminifera and his Comatulæ remained undisturbed. It seemed as though he had become prematurely old; torpor crept over him and numbed his activities; the weeks passed by listlessly and mounted into months, and he gained no strength. The fears of his friends appeared on their way to verification, when one day Sir William Logan, the head of the Geological Survey of Canada, called upon him, bringing with him some specimens from the great beds of the Canadian limestones, on which he asked his opinion. Dr. Carpenter's quick eye at once detected in them a remarkable affinity to the foraminiferal structure with which he was so familiar. His interest was again powerfully awakened; the 'will to live' revived; he began to make microscopic preparations, and entered with much of his former zeal on a new path of inquiry, with the result that he regained some of his old vigour." Truly Eozoon was to Carpenter the dawn of a new life!

Though great strength of character is often associated with coldness and reserve in public, it by no means follows that it is not also often combined with great powers of sympathy. This was exhibited very early in Carpenter's life, for he was only eighteen when he wrote from the West Indies: "What I have hitherto seen does not in the least diminish, but rather increases, my aversion to slavery; but the causes of it are certainly altered, and I am led to make more allowance for the planters when I see more plainly the difficulties by which they are surrounded." It would have been strange indeed if the brother of Mary Carpenter had not had some of her "large-hearted and self-sacrificing love of her fellow creatures." In his case strength was not stubbornness, for, as Prof. Huxley says, "More than once I had the misfortune to come into scientific conflict with him; and on one occasion, certainly I was in the right. Yet not even that provocation disturbed his unvarying goodness."

Considerations of space have compelled us to look at Dr. Carpenter's character from one point of view, and one which is that best adapted for treatment in a journal such as this; but it is not to be forgotten that he was very generous of his time and unsparing of his strength in a number of excellent social movements, and that he was generous of both to the religious sect with which he was all his life connected. His theological views, modified as they were in the course of his long life, distinctly tinged his actions and his writings; and had he been able to sum up his life he might well have chosen part of the concluding paragraph of Berkeley's 'Human Knowledge':—

"For, after all, what deserves the first place in our studies is the consideration of God and our Duty; which to promote, as it was the main drift and design of my labours, so shall I esteem them altogether useless and ineffectual if, by what I have said, I cannot inspire my readers with a pious sense of the presence of God!"

ASTRONOMICAL NOTES.

ANOTHER new planet, probably to be reckoned as No. 283, was discovered by M. Charlois at Nice on the 28th ult.

The Gold Medal of the Royal Astronomical Society for this year has been awarded to M. Loewy, of the Paris Observatory and of the Bureau des Longitudes.

The comet discovered last month by Mr. Brooks at Geneva, N.Y., has not since been seen. It was only visible in the early morning,

and for some days after the discovery the bright moonlight would have made the observation of a faint object very difficult.

The small planets, Nos. 279 and 280, which were discovered by Dr. J. Palisa at Vienna on the 25th and 29th of October, 1888, have been named by him Thule and Philia respectively.

Mr. Peek has sent us an account of the work performed by himself and his assistant, Mr. C. Grover, at the Rousdon Observatory, Lyme Regis, during the year 1888. Transit observations were regularly taken, and a considerable number of periodically variable stars observed.

No. 2875 of the *Astronomische Nachrichten* contains an account (communicated by Prof. Holden) of a number of double-star observations obtained by Mr. Burnham at the Lick Observatory, several of the small companion stars being new discoveries made with the 36-inch telescope.

The third volume of that important work, Dr. Auwers's *New Reduction of Bradley's Observations made in the Years from 1750 to 1762*, has recently been published by the Imperial Academy of Sciences of St. Petersburg. It is of especial value as containing the Star-Catalogue (for the epoch 1755), with the precessions for the three epochs 1755, 1810, and 1865, a comparison with the places in Bessel's 'Fundamenta,' and references to observations in other catalogues, including those of all the double stars which occur. It will be remembered that the second volume of this noble work (of which the Royal Astronomical Society of London marked its appreciation by the bestowal of the Gold Medal last year) appeared in 1882, and contained the results of the separate observations of right ascension and zenith distance. The preparation for the press of the third volume, now published, was delayed by the absence of Dr. Auwers in South America to observe the transit of Venus in December, 1882. The volume denominated the first has not yet appeared. It is to contain the reduction of the solar and planetary observations, together with several instrumental investigations some of which are already completed. The observations themselves, unreduced, were published by the University of Oxford in two volumes which appeared in 1798 and 1805 respectively. Bessel's 'Fundamenta,' in which is contained his star-catalogue founded on Bradley's star-observations, appeared in 1819. Valuable as that great work was, the recent progress of astronomy and the improvements effected in its practical processes have made it desirable to re-reduce the observations by the aid of modern methods and refinements; and Dr. Auwers has, in order to obtain the greatest possible accuracy whilst going through the enormous labour involved in this, not trusted to the printed volumes of observations, but consulted throughout Bradley's original manuscripts, which were transferred from Oxford to the Greenwich Observatory in 1861.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for November, containing the results of Prof. Tacchini's observations of the solar protuberances during the third quarter of 1888, and a continuation of the diagrams of the spectroscopical images of the sun's limb to the end of 1885. Prof. Tacchini also has a note on the meteors observed last August by himself and by Prof. Millosevich.

'OUR RARER BIRDS.'

8, New Burlington Street, Feb. 5, 1889.

THE official authorization for the use of the St. Kilda wren plate is open to inspection by any person entitled to see it upon the presentation of his card in New Burlington Street, on any weekday during office hours.

The charge of your correspondent should either be substantiated or withdrawn, and though he has made his assertions under cover of the anonymous, we hope that when he has seen "the almost incredible" document he will

have the manliness to affix his signature to his expression of regret.

It would not be our inclination to take notice of anonymous remarks, and we should have made no exception in the present case had they not appeared in a paper of the reputation of the *Athenæum*. RICHARD BENTLEY & SON.

** Messrs. Bentley have misunderstood us if they imagine we doubted their entire good faith. We merely remarked that they must surely be mistaken in supposing that an order for the use of a plate in the *Ibis* could emanate—officially, of course—from the Zoological Society. The secretary of that society is also editor of the *Ibis*, the organ of the British Ornithologists' Union; but the Union is perfectly distinct from the Zoological Society, as we were careful to point out on the 26th ult. As, however, the order was written on the paper of the Zoological Society—a fact unknown to us last week—we quite see that Messrs. Bentley had reasonable grounds for believing the order to be an official act of the secretary of that society, and we apologize for anything in our note that may have in any way wounded their feelings.

SOCIETIES.

ROYAL.—Jan. 31.—The President in the chair.—The following papers were read: 'On *Isoties lacustris*, Linn.,' by Mr. J. B. Farmer,—and 'On Auto-infection in Cardiac Disease,' by Dr. L. C. Wooldrige.

GEOGRAPHICAL.—Jan. 7.—General R. Strachey, President, in the chair.—The following gentlemen were elected Fellows: Earl of Scarborough, Col. C. F. Call, Capt. E. W. Dun, Dr. J. M. Moore, Messrs. W. C. Alexander, A. C. S. Barkly, F. Johnson, G. Lishman, A. H. Marshall, S. V. Morgan, and J. Stokes.—The paper read was 'Journey to Bihé and Benguela, and thence across the Central Plateau of Africa to the Sources of the Zambesi and the Congo,' by Mr. F. S. Arnot.

Jan. 28.—General R. Strachey, President, in the chair.—The following gentlemen were elected Fellows: Hon. P. King, Commander H. Davidson, Commander C. E. Reade, Capt. R. A. Marriott, Rev. P. Read, Dr. E. J. Schuster, Messrs. F. F. Begg, F. S. N. Bingley, H. D. Bishop, W. Blanchard, G. W. Brangwin, J. D. Cobbold, F. Hare, and J. S. Martin.—The paper read was 'The Gran Chaco (Argentine Republic) and its Rivers,' by Capt. J. Page.

SOCIETY OF ANTIQUARIES.—Jan. 31.—Dr. J. Evans, President, in the chair.—Before proceeding with the business of the evening, the President alluded to the great loss the Society had sustained by the sudden death of its Treasurer, Dr. C. S. Percival. After some remarks from the Director and Dr. Freshfield, the following resolution was unanimously adopted: "That the Fellows of the Society of Antiquaries desire to place on record their grateful appreciation of the valuable and long-continued services of Mr. Charles Spencer Percival in the offices of Director and Treasurer, and of the benefits which the Society has derived from his great and varied knowledge and experience. They deeply grieve at his untimely loss, and wish to convey to the sorrowing members of his family the assurance of their warmest sympathy under so sudden and irreparable a bereavement."—Mr. W. H. St. John Hope, by permission of the Archbishop of Canterbury and the Dean and Chapter of Rochester, exhibited the original deeds of exchange of the manors of Lambeth and Darent in 1197, upon which he contributed some descriptive remarks.—H.M. Consul-General at Salonika communicated particulars of a supposed Byzantine church recently discovered in Salonika. In illustration of this paper Dr. Freshfield contributed some interesting notes on the churches of Salonika.—Mr. W. H. St. John Hope read a paper on the sculptured doorways of the Lady Chapel of Glastonbury Abbey. The subjects of the carvings on these doorways have hitherto remained unexplained, on account of their supposed reference to legends in the history of St. Joseph of Arimathea. Mr. Hope has, however, ascertained that they represent simply scenes of New Testament history, from the Annunciation to the Massacre of the Innocents and flight into Egypt.—Dr. Freshfield reported the discovery, during the demolition of the church of St. Olave Jewry, of parts of the old church destroyed in the Great Fire.

SOCIETY OF ENGINEERS.—Feb. 4.—Mr. A. T. Walmisley, President for 1888 first occupied the

chair, and presented the premiums of books awarded for papers read during his year of office.—Mr. Baillie then took the chair, and delivered his inaugural address.

ROYAL INSTITUTION.—Feb. 4.—Sir J. C. Browne, V.P., in the chair.—Sir C. Tennant, Messrs. J. T. Brunner, A. Stroh, and J. Tennant, were elected Members.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—Feb. 5.—Mr. P. Le Page Renouf, President, in the chair.—A paper was read by Dr. Gaster, 'Roumanian and other Little-Known Versions of the Apocrypha of Jeremiah.'

FOLK-LORE.—Jan. 29.—Mr. E. Clodd, Treasurer, in the chair.—A paper was read 'On the Beliefs and Religious Ceremonies of the Mordvins,' by the Hon. J. Abercromby. The Mordvins, divided into Ersas and Moksha, are a Finnish people inhabiting the country between the Oka and the Volga, who remained heathen till the middle of the last century. The supreme god of the Ersas was Cham Pas; of the Moksha, Shkai. According to the Ersas tradition, the world was created by Cham Pas, who ordered Shaitan to dive to the bottom of the sea and fetch sand, and the mountains were formed by the latter spitting out some of the sand he had concealed in his cheek. The supreme goddess of the Ersas is Ange Patyai. Her eldest son is the "Beehive god," who lives in the sky and rules over the sun, fire, and light. As bees cluster round their queen, so souls surround the "Beehive god." Her second son is the "earthly forest-beehive god of the village," who rules the world and village communities. Her third son is god of the night, and receives the souls of the dead into his kingdom of the "Dark beehive." Her eldest daughter, the "Beehive Daughter," protects bees and is goddess of destiny. Every creature and tree and plant has a guardian spirit, formed from the sparks struck by Ange Patyai from a flint and steel. In a variant of the creation of the world legend, a dualistic conception of a good and evil power, constantly opposed to each other, was strongly brought out. In another variant Shaitan gives a god-like appearance to a human figure he has made by rubbing it with the divine towel of Cham Pas, which was conveyed to him in a curious way by a bat. A legend of the Fall of Man bore evident traces of foreign influences. Sacrificial feasts were held by the villagers in a *keremet* or sacred enclosure, with gates at the north, east, and south sides. Near the centre stood the sacred tree, up which the officiating elder climbed and hid himself during part of the ceremony. The blood of the animals was conducted into a special pit as an offering to the "earth-god." While the flesh was being boiled in kettles various prayers and invocations were made to different deities. Before the people ate, some of the food was offered to the gods by holding it up in a ladle and mentioning their names. A special kind of beer was used, and some was poured over the roots of the trees in the *keremet* as an offering to various tree-gods. Further details were given about Ange Patyai, who is young and beautiful in the sky, but on earth appears as a strong old woman, though sometimes she is seen as a great white bird with a golden tail dropping down seed from its golden beak. She sits on a silver mountain in the sky spinning with a golden thread. The rainbow is the hem of the "Beehive god's" shirt, which his mother sewed for him. As goddess of life, her favourite creatures and plants are pigs, sheep, hens, bees, millet, onions, and birch trees, from their greater powers of reproductiveness.—Messrs. Gomme, Udall, Morison, and the Chairman took part in the debate which followed.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 8.—'Some Curiosities of Magnetism,' Mr. S. Bidwell.
—Aristotelian, 8.—'The Philosophy of Religion,' Rev. J. Lightfoot.
—Surveyors' Institution, 8.
—Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
—Society of Arts, 8.—'Wood Engraving,' Lecture I, Mr. W. J. Linton (Cantor Lecture).
—Institute of British Architects, 8.—'The Application of Art to Architecture, Indian and Other,' Sir R. Temple.
—Geographical, 8.—'Explorations in the Glacier Regions of the Selkirk Range, British Columbia, in 1888,' Rev. W. S. Green.
Tues. Horticultural.—Fruit and Floral Committee, 11; Scientific Committee, 1; Annual Meeting, 2.
—Royal Institution, 3.—'Before and After Darwin,' Prof. G. J. Romanes.
—Civil Engineers, 8.
—Anthropological Institute, 8.—'Human Remains discovered by General Pitt-Rivers at Woodcocks, Rochester, &c.,' Mr. J. Beddoe.
—'Demonstration of Centres of Inertia in the Brain,' Mr. B. Hollander.
—Colonial Institute, 8.—'Western Australia: its Present and Future,' Mr. A. P. Hensman.
Wed. Society of Arts, 8.—'Salt, its Production and Consumption at Home and Abroad,' Mr. P. L. Simmonds.
—Microscopical, 8.—Annual Meeting.
Thurs. Royal Institution, 3.—'The Metamorphoses of Minerals,' Prof. J. W. Judd.
—Royal, 4.
—London Institution, 6.—'Darwin versus Lamarck,' Prof. Ray Lankester.
—Royal Academy, 8.—'Architecture,' Mr. G. Aitchison.
—Linnean, 8.

- Thurs.** Electrical Engineers 8.—Discussion on 'The Insulation Resistance of Electric Lighting Circuits,' 'Certain Phenomena connected with Imperfect Earth in Telegraph Circuits,' Mr. A. E. Kennelly.
—Mathematical, 8.—'On the Diophantine Relation $x^2 + y^2 = z^2$ —Square,' Prof. Cayley; 'On Projective Cyclic Concomitants or Surface Differential Invariants,' Mr. B. B. Elliot; 'Remarks upon Algebraical Symmetry, with Particular Reference to the Theory of Operations and the Theory of Distributions,' Major Macmahon; 'Condition that a Line should be Cut in Involution by a Cubic and its Hessian,' the President.
—Antiquarian, 8.—'Armorial Kandel from Thornton, Lancashire,' Mr. H. Peacock; 'Folding Silver Spoon found at Scarborough,' Mr. R. C. Hope; 'Juniiform Bronze Bust found at Torre-del-Oreco,' Mr. W. Rome; 'Antiquities from Hawkeshead, Lancashire,' Mr. H. S. Cowper; 'Ballot for Election of a Member of Council and Treasurer.
Fri. Geological, 1.—'Anniversary Meeting.
—United Service Institution, 3.—'The more Recent Improvements in Thornycroft's Torpedo Boats,' Mr. J. Donaldson.
—Philological, 8.—'The Anglo-Saxon Nouns of more than one Gender,' Dr. K. von Frieschacker.
—Society of Arts, 8.—'The Ruby Mines of Burmah,' Mr. G. S. Streeter.
—Royal Institution, 9.—'Electrical Stress,' Prof. A. W. Rüchker.
Sat. Royal Institution, 3.—'The Great Composers,' Prof. E. Fauer.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES WILL CLOSE ON SATURDAY, February 16th.—5, Pall Mall East, from 10 till 5.—Admission, 1s. Catalogue, 6d.

ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL HOUSE OF STUART.—EXHIBITION OF PORTRAITS, MINIATURES, AND PERSONAL RELICS connected with the ROYAL HOUSE OF STUART. Under the Patronage of Her Majesty the Queen. OPEN DAILY FROM 10 A.M. to 7 P.M.—Admission, 1s; Season Tickets, 5s. New Gallery, Regent Street.

'THE VALE OF TEARS.'—DORR'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

The Architecture of Provence and the Riviera. By David Macgibbon. (Edinburgh, Douglas.)

It is not long since we reviewed an excellent book on 'The Castellated and Domestic Architecture of Scotland,' the joint work of Mr. Macgibbon and Mr. Thomas Ross. Now Mr. Macgibbon alone gives us a book on an architecture the story of which differs as widely from that of Scotland as could well be possible. In Scotland there was no architecture worth the name until the already formed Gothic was transplanted there in the twelfth century. But it took root and grew vigorously, and with only a superficial varnish of classical pedantry it continued to flourish long after the triumph of the revived orders in more southern countries. The lands of whose architecture Mr. Macgibbon now treats belong to the older civilization, and the style of their mediæval buildings came down by direct descent from that of the pagan empire of Rome, and through that again from Greece. The barbarian invaders who broke up the empire were here absorbed by the civilized society they found. They contributed their share to the making of the traditions after them, but they did not wipe out all that was before them as they did in the north. Much loss was caused by wars and invasions and the political changes that followed; but the old society lived through them all, and the Dark Ages were not so dark here as they were in most places. The arts of peace were not all lost, nor were the old monuments all destroyed; and when men had leisure to build new they had not, like our own ancestors, to start fresh and work out a new way for themselves. They had models before them and skill enough to adapt their teaching to their own needs, and they developed a style free from the academic restraint of the antique, but having more in common with the old Roman than with any other up to the days of the Renaissance. There was not much vital power in it, and it excelled rather in decoration than in the nobler qualities of

architecture. But it is the best that these regions have produced at any date.

As in Italy under like circumstances, the presence of a traditional style did not prevent the introduction of the Gothic from the north, and sometimes it was used with better success than in Italy. Such a work as the nave of St. Trophime at Arles, although its design be ambitious beyond the possibilities of the really small dimensions of the building, yet seems to give promise of a future for the style. But it came to nothing, and, except in cases where the work is purely northern in style, and evidently the work of northern designers, the later Gothic is helplessly poor, and offers nothing worth notice but occasional bits of detail.

The military works with which Provence abounds form a class by themselves; and though they who built them had little thought of architectural display, there is often a dignity and grandeur about them which the contemporary churches failed to reach. The series began even in Roman times, and was continued for over a thousand years, until the experience of gunpowder had shown that the day of stone fortifications was over. The work is planned with respect only to the purpose which it has to serve, and is often constructed with the fullest regard to economy. It owes all its effect to the fact, which modern engineers seem incapable of learning, that work designed only to fit it for its use, and built well and honestly and without affectation, nearly always looks well; and if, as in the case of these fortifications, it is of considerable size, it seldom fails to reach grandeur of effect. The walls of Carcassonne and of Aigues Mortes are as purely utilitarian in plan and construction as modern railway works, and there is no real reason why these should not be as picturesque and pleasant to look upon as those.

Mr. Macgibbon's present book in one respect falls behind his former one. In that he treated of one subject, which he knew probably better than any other man. In this he treats of many, and of some to which it seems he had not given much attention till the preparation of the book led him to them, and he has not always sought information from the best sources. For instance, early Christian antiquities seem to be a new study with him, and Mr. Baldwin Brown is hardly the best teacher he could have chosen. And a little more careful study would probably lead him to modify the opinion on St. Dominic given on p. 28, and certainly would affect the strange statement made later, that the early western monasteries were not religious societies.

For architectural history Mr. Macgibbon follows chiefly Prosper Mérimée and Viollet-le-Duc, who are perhaps the best available authorities, though imagination sometimes has too large a share in their speculations for a staid English antiquary to approve. In using French authorities care has not been taken to put names and titles into English form, which looks ill in a book which is for the most part both well written and well printed.

Mr. Macgibbon begins with a map of the country of which he proposes to treat, and three short introductory chapters, chiefly historical. Next he describes the re-

mains of classical, and then, at greater length, those of mediæval architecture, the last chapter occupying nearly three-quarters of the book. The book seems to have been some time in the writing—at least the latter half of it is better both in text and illustration than the former. At first we have many sketches, but few plans. The sketches are, for the most part, much superior to those in the Scotch book, but we cannot understand how the author came to admit such an unmeaning scribble as fig. 72, and fig. 4 is not much better. Later on the plans are more numerous, as if Mr. Macgibbon had learnt—as he certainly had done before he published his former book—that none but the very simplest building can be properly described without the aid of a ground plan; and the descriptions aided by plans and sketches are often excellent. Some of the subjects are decidedly strange. There are early churches like that of Fréjus, pp. 285–292, the full significance of whose plan Mr. Macgibbon perhaps has failed to see; fortified churches—not mere fortified towers attached to churches, as may be found sometimes in England, but whole churches turned into castles or worked up so as to form parts of castles; and perhaps strangest of all that castle of St. Honorat, a perfect keep outside, with cloister and all the offices of a monastery packed together inside.

Of these and many others we know no handier record than Mr. Macgibbon's book, which is a welcome addition to the library as well as a valuable companion to the guide-book.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(Third Notice.)

In passing from Rembrandt to Rubens at the Academy we find ourselves at once in quite another world of design. In some respects the art of Rembrandt is antipathetic to that of Rubens, yet while there is far more poetry, deeper thought, and a rarer kind of knowledge in Rembrandt's work, the magnificent vigour, the passionate movements, the splendid robustness, and the triumphant "air" of Rubens hold their own wherever they are seen. It is impossible not to be struck by this when we quit the Queen's 'Lady' at a window (No. 160) and 'The Shipbuilder and his Wife' (167) and turn to the large and robust, if rather heavy-handed *Peasants going to Market* (168) of Rubens and Snyders, or rather of Snyders and Rubens, for as we look at it the share of Sir Peter Paul in the picture seems gradually to lessen. In the stumpy figures with a brutal air and over-abundant energy we recognize quite as much of Jordaens as of Rubens, who probably painted the woman carrying the swan and the laughing face of the boy (to which Jordaens at his best was not equal), although with exaggerations in taste as weak as they are obvious; the man with the fawn across his shoulders is doubtless Rubens himself. This picture was in the collection of Mr. A. Baring, who exhibited it at the British Institution in 1818. It is Smith's 874 and Michiels's 1092. The game, fruit, vegetables, and dogs are, no doubt, by Snyders. An uncomfortable and incomplete picture is the *Marriage of Mars and Venus* (170), which, though genuine, is inedited under this title; but it is full of interest to us from its showing that the painter was endeavouring to give the effect of blue sun-shadows and golden light upon the carnations of a somewhat too pale Venus, a well-developed life-size figure, standing naked in the middle of the design. It is a valuable illustration of quite a new experiment, and the measure of success achieved suffices to show

that Rubens had with characteristic thoroughness of grasp mastered the difficult part of his task. He did not, we are sorry to see, proceed beyond a bold experiment. Yet he shows splendid mastery in painting the white and gold brocade held by Pomona. Rubens failed in rendering sunlight, because he could not bring himself to use high keys of tone and colour throughout, and he feared to lose harmony. To Turner is usually assigned the honour of having attempted for the first time to paint sunlight in this manner. The portrait of *Thomas Howard, Earl of Arundel* (169), the first collector on a large scale of old masters and antiquities in this country, is a noble piece of the first quality, wholly by Rubens, and admirable for the almost Giorgionesque armour of white steel, which goes so well with the brown carnations full of blood, and the dark hair compressed by wearing a helmet. The frank, solid, and firm handling, and the full impasto are qualities to be appreciated highly. It is Smith's 1128, Michiels's 834; at the British Institution in 1818, it was No. 723 at the National Portrait Exhibition, 1866, and 158 at the Academy in 1871. It is engraved in "Lodge," and has always been one of the most famous of Rubens's portraits. *The Infant Christ and St. John* (171) is a charming group of chubby infants in Rubens's best and most voracious, if least ambitious mood; in perfect condition, it is admirable for its force of handling, rich, pure, and bright flesh, and thorough warmth. It is Smith's 990, and was engraved by Bolswert. A picture of the same subject by the same artist is at Potsdam. The beauty of the faces is worthy of Rubens at his best.

At No. 114, the *Skating Scene* of Aart van der Neer, we come to the first of a group of Dutch landscapes; it is exceptional in Sir R. Wallace's collection in being a poor, dull, and dry example.—A good and genuine Hobbema is No. 112, a *Landscape*, which is chiefly interesting on account of the close resemblance it bears to good Starks, such as we saw lately at the Grosvenor Exhibition and elsewhere. Hobbema was one of Stark's avowed models, or, so to say, furnished spectacles through which Stark admitted he had first seen nature. The Dutch picture is clearer, firmer, and more truly finished than the Englishman's work, which excels it only in having darkened less. Noteworthy are the truth and delicacy of the reflections of dark foliage on the clear water of the ford, through which, although there is a little wooden bridge close by, the bare-legged figures are passing. This fine work is Smith's No. 11; in 1800 it was sold with the Geldermeester Collection for 194*l*. Lord Wemyss's *Landscape* (70), a first-rate Hobbema, is Smith's 125.—J. van Ruysdael's *Cornfields* (121), lent by Lord Northbrook, is a small but capital example.—The Van der Capella (122), lent by the same generous owner, is good, but not first rate. It is valuable as attesting the learning, delicate touch, and fine feeling of an accomplished and faithful worker who generally excelled, as he has done here, in delineating skies full of soft white clouds without form-defining shadows. His skill in grading the atmosphere is of the tenderest kind, and manifests itself here with the most charming of warm tones.—Teniers's *Archers* (127) surpasses even the average of his works in dexterous finish and crisp touch, breadth and clearness; the spontaneity and energy of the figures make it a gem. Smith, under the number 528, described a little Teniers in the possession of Buchanan, dated 1645, and etched by the painter, which closely resembled this example. There is a large Teniers with a similar subject at Vienna. The Duke of Rutland's *Quack Doctor* (132) is Smith's Supplementary No. 23, and is more valuable than a hasty glance would lead the visitor to suppose.—Cuypp's *River Scene* (79) is rather cold. It is, however, crowded with matters fit for study and deserving attention, especially in the incidents and characters

represented by the figures on our left, near the inn. Besides, the placid and full stream, and the atmosphere saturated with sunlight and semi-vaporous, place it high among Cuypp. Another Cuypp, lent by Lord Northbrook, and named *Landscape, view near Dordrecht* (81), is a renowned piece, distinguished by its luminous, clear, and silvery tones. In composition it combines the qualities we notice and enjoy in Cuypp's follower Cotman, and in Vincent. It was formerly in the Verstolk Collection.

Among the Dutch figure pictures in Gallery II. few are more interesting than the *Interior* (125) of A. Van Ostade, an admirable specimen of the painter's most characteristic manner, from which he rarely, if ever, departed with advantage. One ought to be a Dutchman fairly to appreciate the abundance of spirit in this delineation of vulgar life. It has a great deal of humour of a kind, and is painted with supreme skill and rare knowledge of how tones and colours may be combined in a chiaroscuro as perfect as any Rembrandt devised when handling an inoffensive subject suited to a soberer age than Van Ostade's. Correggio in spite of his exalted themes was not a greater chiaroscuroist than the painter of this little panel, which in its way, and that is a comparatively rare way, is a pearl of price. No. 131, *Interior of a Cottage*, lent by Sir R. Wallace, is a similarly precious instance.

The Intruder (128) gives a glimpse of the gayer side of Dutch life in Metsu's time. The scene is a lady's boudoir, hung with gilt leather and splendidly furnished; the Turkey rug on the table is such as Dutch *genre* painters loved—an object which a hundred years earlier would have been found in princes' chambers only. A lady is dressing her hair while laughing slyly at a cavalier's efforts to force his way in, opposed by an indignant maid-servant; a second lady, standing partly dressed at the side of the bed, is displeased by the intrusion. This is one of the finest Metsus in existence, and is a typical instance of his power to impart the utmost delicacy of tone and wealth of light and colouring to the whole of his picture, and of imitating the textures of silks, satins, and velvets, of metals, glass, and wood. Were it not that the touch, which is of the miniature sort affected by the masters of the wonder-working school of executants, is not quite so crisp and firm, while the surface verges on being mechanically smooth and unpleasing, this picture might be matched with a Meissonier of the highest quality. And yet so lately as 1831 this picture, always ranked with Metsu's best works, was knocked down at Mr. Vernon's sale for 403*l*. to J. Smith, who sold it at a later date to Sir C. Bagot. It seems to have changed hands rapidly. Smith had once before bought it, when Col. Way was the seller, and in 1830 sold it to the Hon. G. J. Vernon for 500 guineas. At Sir C. Bagot's sale in 1836 it realized 615*l*. 6*s*. It is Smith's No. 94.—A. Van Ostade's *Interior of a Cottage* (131), dated 1663, and Smith's 27, was in 1769 sold with the collection of M. de la Live de Jully for 164*l*., the price including (according to Smith) the admirable 'Alchemist' by the same artist, a work of 1661, formerly in the Peel Collection, and now 846 in the National Gallery. With this may be grouped *Interior of a Cottage* (65), which the Catalogue says bears the name of "L. Bourasse" and the date 1656. The work itself looks very like a Brekelenam or an Adrian De Pape. The latter artist is but little known, and only since the discovery of his signature on another 'Interior of a Cottage,' which at Blenheim bore the name of Teniers, has his fame revived. The signature had not been detected when we wrote, March 20th, 1886, about the pictures then at Blenheim. We then conjectured the supposed Teniers was by Brekelenam. Like the works of that artist, the example now before us is very broad, rich in deep tones, effective, and sound; and

like most of them it includes the figure of a woman, who in this instance sits watching a pot and brooding before a slowly dying fire, while a child sleeps in a cradle at her side. The name "L. Boursse" is quite unknown to us; it occurs in the catalogue of none of the European galleries, nor in any dictionary of artists or treatise on pictures to which we have access. The works of Quiring Brekelencam are scarcely so well known in England as they ought to be, yet they are at least, according to M. Havard (see 'L'Art et les Artistes Hollandais,' iv. 97), one hundred and seventy-five in number, a total which seems to prove that he must have produced ten of them every year! Can it be that "L. Boursse" is a new claimant for some of these, while A. De Pape may claim some more?

The three Jan Steens are all first rate. The Duke of Rutland's *Grace before Meat* (69) is the most humorous and spontaneous in design, and the richest in tone and colour. It has been rightly called characteristic of the painter, and is Smith's Supplementary No. 90. The best figures are those of the woman in front with her back towards us, and the maid who has brought in the viands on a metal dish. The humour of Steen is shown in the boy standing by his father's side, holding his hat before his face as if to pray, but glancing at the food. The bell hanging in a hoop over the table is one of those curious details in which Steen's designs are rich. Like all his pictures, No. 69 is in excellent condition, having darkened but little and not cracked at all. More interesting, if not so important, is Lord Northbrook's *Portrait of the Painter* (77), a whole-length likeness of Steen in his own room, singing and playing the mandoline he holds in his lap. He is leaning back in a chair and sitting with one leg crossed over the other, an attitude most spiritedly delineated. The surface is exceptionally smooth, and the reflections of the light on Steen's deep citron-coloured dress are brilliant. His looks would suffice to refute the tales formerly current of his drunkenness, even if the number and excellence of his pictures were not enough to save his reputation. He died at fifty-three, and yet, according to his biographer, Heer T. van Westrheene, he produced four hundred and eighty-two pictures. Smith credited him with three hundred and sixteen. We need not believe he really painted more than half of them. This picture, Smith's 121, Westrheene's 64, was engraved for vol. iv. of the 'Catalogue Raisonné' of the former, who valued it at 120*l*. It was in the Verstolk Collection; the baron gave 1,600 Dutch florins for it in 1822; it was sold with the Brentano pictures for 295 florins (26*l*.). It was in Mr. Baring's collection in 1850, and may have been the Steen which, in 1806, was (according to Mr. Redford's 'Art Sales') sold with Sir G. Yonge's pictures for thirty guineas; it is one of Steen's paintings that have a smooth surface. It is highly finished and probably painted about 1660, a little before the capital example lent by Her Majesty to this gallery in 1878, No. 120, a picture remarkable for finish and a smoothness approaching Mieris's. *The Doctor* (80), belonging to Lord Northbrook, has one of those subjects Jan Steen delighted in. It is full of his peculiar fun, and, like No. 77 and 'The Bedroom' at Buckingham Palace, exceptional as a specimen of Steen's most careful mood, the design being thoroughly carried out and the delineation of details searching. It is for Steen unusually broad and simple in effect, and has a finer surface and clearer as well as brighter colour than ordinary. The Duke of Wellington lately lent to the Academy a Steen with a similar subject more broadly treated. No. 80 is Smith's Supplementary No. 9, Westrheene's No. 69, and justly praised by both. It was formerly in the Verstolk Collection, and was sold in 1845 for 1,400 Dutch florins to M. van Noort. The man whose touch was delicate enough to paint thus could not have been the sot Houbraken described. He

deserved the somewhat tepid admiration Reynolds expressed when he said that Steen "had a strong manly style of painting, which might have become even the style of Raphael; and he has shown the greatest skill in composition and management of light and shadow, as well as great truth in the expression and character of his figures."

Dirk Hals, who painted the *Woman playing the Guitar* (74), lent by Mr. S. H. Fraser, is much less known than Frans Hals; yet his works have considerable interest, and afford the means of reviving the reputation of an able artist whose pictures have been divided by dealers amongst other painters to suit the market. The woman is playing not upon a guitar, but upon a theorbo, which has a double set of strings.—Cornelius Jansen's *Portrait of a Gentleman* (76) is a true example of the art of one to whom we owe many faithful likenesses of men of great renown, and to whom have been attributed many pictures he never saw; for instance, the 'James I.' (45), 'Henry, Prince of Wales' (59), and the so-called 'Prince Maurice' (116), all at the Stuart Exhibition. The last is neither by C. Jansen nor does it represent Prince Maurice. There is a fine print of it by W. J. Delft, and it is well known to be a portrait of Maurice's elder brother Charles Louis, by Mierevelt. The polished workmanship, hard surface, fine drawing, and the marble-like textures of the carnations of No. 76 are characteristic of a painter whose works are so much too grey that they suggest that, owing to the use of a fallacious material, they must have parted with some of their roses. Apart from this they are simply perfect.—No. 78, Lord Wemyss's

Sie wie die alten sunen
So pfeiffen auch die jungen.

is a masterwork of Jordaens's overflowing animalism, crowded with character, and in its invention and wealth of materials and incidents worthy of Rabelais, under whose rollicking inspiration it might well have been designed. Rabelaisian is the jovial, fat man with a sort of tenfold chin, who, with all his might, is trolling forth a drinking song, while his ponderous jowl seems to quiver in the ecstasy of his delight in drink. The heavy hand, overcrowded canvas, and exaggerations must not prevent us from admiring the spirit and spontaneity of this work. Waagen was right in saying that this is one of the best examples of a subject Jordaens often (?) treated. He thus proves himself to be far from a mere follower and factotum of Rubens.—*The Still Life* (66) of P. de Heem is an exceptionally fine and bright example of one who was a master in his way, and applied to fruit—mostly lemons—glass, fish, plate, &c., principles of art which are fitted for the grandest materials and noblest themes. This specimen is excellent in all respects but its somewhat conventional composition. The fruit and oysters, the pewter dish, glass tazza, the illumination and coloration at large, charm us as illustrations of fine art not lightly to be depreciated.

"RESTORATION" AT BENTLEY, HANTS.

Professors' Common Room, University College.

THE "restoration" party at Bentley have not condescended to answer Mr. Palmer's letter in your issue of January 26th. Permit me, therefore, to briefly indicate what seem to me to be the most objectionable features of the proposed scheme, in the hope that some compromise may be arrived at. It is proposed, if the information given to me on the spot be correct, to pull down the north wall of the nave, with windows containing ancient glass, and sacrifice an interesting oblique arch, one of the great features of the church, in order to enlarge the building. If, however, a congregation observed by me, since the beginning of the present year, be a fair average, no additional accommodation would seem to be required. After examining the somewhat meagre topographical literature of Hants, I find no notice of the history of the

church, except allusions to repairs and enlargement in 1834. This makes it, of course, the more to be deprecated that anything should be done to mar the historic character of the structure itself. Some repairs are obviously necessary; but would it not be well if the available funds were devoted, after the safety of the fabric has been provided for, to the remodelling of the seating of the interior, where the pews, though in several cases composed of materials well worth preserving, considerably mar the architectural effect? CECIL BENDALL.

Fine-Art Society.

THE Fine-Art Society has appointed to-day (Saturday) for a private view of Mr. P. Naftel's drawings and sketches in Sark, North Wales, &c. The public will be admitted on Monday next.

THE Burlington Fine-Arts Club proposes shortly to open a numerous collection of portrait-miniatures, extending to and embracing the works of Cosway and his contemporaries, and will be glad of interesting loans.

THE Rev. A. L. Porter, F.S.A., Vicar of Claines, who is well known to ecclesiologists as an expert in mediæval tiles, is about to devote his attention to the interesting subject of the episcopal seals of Worcester, a matter which has hitherto altogether escaped the attention of antiquaries. Mr. Porter has an exceptionally fine collection of sulphur casts of mediæval seals, more especially pertaining to Yorkshire.

THE parish clerk of Hexham writes to us claiming the credit of having discovered the great slab found at Hexham in 1881, and mentioned in our review of Mr. Hodges's monograph (No. 3195). Mr. Hodges seems in his volume to award himself the credit, and we cannot undertake to decide this not very important point.

We heard last week of the death of Mr. Spencer Perceval just too late to chronicle it. Mr. Perceval was well known as an authority on seals and by his activity at the Society of Antiquaries. He died suddenly on Tuesday in last week.

DR. SCHLIEMANN has returned to Athens without having been able to discover Nestor's palace at Pylos, or, indeed, any trace of prehistoric buildings on the Koryphasion, as the acropolis of that city is called. All he found there was a cave towards the north-east of the mountain, which he holds to be the one connected in ancient myths with Hermes and Apollo. On the top of the hill of Sphacteria he found a polygonal wall of undetermined epoch, which, to judge from the size of the stones, must have reached to a great height. His explorations in Kalamai for the purpose of discovering the acropolis of Phare, and in Laconia in order to find the acropolis of Amyclæ, as also that of Therapnæ, were unsuccessful.

In the excavations undertaken at Tralles by Dr. Dörpfeld, at the invitation of Herr Humann, a part of the theatre has been unearthed, the only edifice to any extent preserved in that ancient city. This theatre, the discovery of which forms an important contribution to our knowledge of the theatre of the ancients, shows a construction of *opus incertum*, since it has been pulled about in Roman times. The seats have this peculiarity, that they are composed of two stones each, instead of one only, as is usually the case. One stone forms the seat, and the other the footstool. Besides the *cavea*, the *scenæ* was also excavated, and beneath the latter were found a number of *stèle* of peculiar form supporting the proscenium.

THE "diamants de la Couronne" reserved from the sale of the greater number on account of their historic or artistic interest will shortly be shown in specially designed *vitrines*, for which places have been found in the Galerie d'Apollon of the Louvre.

THREE drawings by Sir John Millais are announced to appear in the next number of the *Universal Review*.

THE exhibition, to which we have already referred, of the collected works of M. Feyen-Perrin—an exhibition we should like repeated in London—will be opened on the 1st prox. at the Ecole des Beaux-Arts, Paris.

THE dangerous engines to which we lately referred as having been placed in the basement of the Pavillon de Flore, close to the Louvre, are to be removed, and the electric lighting of the Place du Carrousel will be effected by engines stationed at the Palais Royal.

THE Brera at Milan has lately acquired a fresco by A. Borgognone, representing the Virgin standing with the Infant, and crowned by two angels, while other angels surround the group at the sides and below the chief figures. The soft and sweet expressions, the elegance and fine proportions of the figures, are admired by all who have written about the picture. Another painting by Borgognone has found its way to the same place. It represents St. Roch standing in the foreground of a landscape, with, in the clouds overhead, the Madonna, Infant Christ, and St. John. A figure of St. Catherine kneeling in company with the Virgin and Joseph, ascribed to Bramantino, and a portrait by Torbido, signed with his name, have been added to the same collection.

M. DUVELLEROY, the famous *éventailiste* of the Passage des Panoramas, Paris, whose knowledge of his art was based on old traditions, is dead, aged eighty-six years.

THE *Chronique des Arts* says that Ziegler's picture in the apse of the Madeleine, entitled 'Histoire du Christianisme,' being in a ruinous condition—due, we suppose, to the gas used in the church—it is proposed to replace it with a copy in mosaic. Our readers will remember that Mr. Watts's fresco over the chancel arch of St. James's, Westminster, has been replaced in this manner.

MUSIC

NEW ORGAN MUSIC.

FROM Messrs. Augener we have received an excellent selection of recently published organ music. Handel's *Seventh Organ Concerto*, it will be remembered, was played by Mr. Best at the last Handel Festival. The present edition is by that eminent organist, who has most judiciously filled up the composer's outline, and added indications for registering, as well as an excellently written *cadenza* of his own. The concerto is a work which is especially interesting to organists as being the only one of the twelve published which contains an independent part for the pedals. Mr. Best is also continuing his valuable serial publication *Cecilia*, a collection of organ pieces in diverse styles, of which Books 35 to 39 are now before us. Among the best pieces in these numbers are a capitolly written and solid fantasia and fugue by Johann Schneider, two charming and well-known sets of variations (in A flat and A major) by Adolf Hesse, a fugue arranged by the editor for the organ from Bach's 'Art of Fugue,' a very florid fugue by J. L. Krebs, two fugues by Samuel Wesley, and a highly effective concert fantasia on old English airs by the editor. The third volume of Mr. Best's edition of Bach's organ works has also been issued. It possesses the great advantage over most other editions of being carefully fingered, and of having the best method of pedalling indicated for all the difficult passages. Suggestions are also given for registering.—The eighth and ninth books of *Pezzi Originali per Organo*, by Filippo Capocci, organist of the church of St. John Lateran, are mostly of a somewhat more solid style than that generally affected by Italian writers for the

organ. Sometimes (as in the latter half of the melody in B flat) Signor Capocci indulges in pianoforte-like arpeggios, with "voix humaine and trémulante," after the worst manner of Wély or Batiste; but in general the pieces are worthy of the dignity of the instrument, and the two books can be recommended to the attention of organists. The whole of these works are beautifully engraved and printed in oblong folio.

Musical Gossip.

SCHUBERT'S Octet and Emmanuel Bach's Sonata in C minor for piano and violin were the only concerted works in the programme of last Saturday's Popular Concert. Sir Charles Halle played some pieces by Chopin, and Miss Kate Flinn contributed one song. The scheme of Monday evening was almost equally familiar. The most interesting feature was Schumann's 'Études Symphoniques,' as it is not often that Mr. Chappell's audiences have an opportunity of hearing such an important pianoforte work at the Monday concerts. The performance by Mr. Max Pauer was unequal. He has gained in artistic intelligence, but he commenced nervously, and the magnificent second variation was ineffectively rendered. The *finale, alla marcia*, was the best portion of his performance. A favourable impression was created by a young German vocalist, Mlle. Fillunger. She has a bright soprano voice, and her rendering of *Lieder* by Schumann and Brahms left scarcely anything to be desired. Beethoven's Septet, given for the last time this season, and Haydn's Quartet in D minor, Op. 42, completed the programme.

TCHAIKOWSKY'S overture '1812' was repeated at the Symphony Concert on Monday, but it gained little by a second hearing. There is not much to be said about Mr. Max Pauer's rendering of Beethoven's Concerto in E flat. It was a careful, but not in any way a striking performance. The orchestra continues to improve, and full justice was rendered to Schubert's Unfinished Symphony in B minor, Liszt's 'Les Préludes,' and Saint-Saëns's 'Danse Macabre.' Beethoven's 'Eroica' Symphony and a series of selections from Wagner will form the programme next Tuesday.

THE Royal Amateur Orchestral Society gave its second concert for the present season last Saturday at St. James's Hall. The rendering of Gounod's Symphony in D, No. 1—a rather poor and feeble work—and Beethoven's 'Leonora' Overture, No. 3, was on the whole commendable; but the *ensemble* was not good in Mackenzie's 'Benedictus,' for violins in unison. Misses Marianne and Clara Eissler were among the soloists, and Mr. George Mount conducted the concert.

THE Royal Choral Society's performance of 'Elijah' last Saturday afternoon was scarcely up to the standard of previous years, either in the choral work or the solos. Madame Nordica, Madame Belle Cole, Mr. Charles Banks, and Mr. Henschel are not equal collectively to the artists chiefly associated with Mendelssohn's oratorio of recent years. A special word of praise, however, is due to Miss Julia Neilson. The choir was a little unsteady at first, but some of the later choruses were as finely sung as usual.

MEYERBEER'S 'L'Étoile du Nord' was produced by the Carl Rosa Opera Company at Liverpool on Friday last week. The version used is the older one written as an *opéra comique*, which Chorley translated, but various alterations have been made. The leading part is taken by Madame Georgina Burns, and the performance is spoken of in very high terms.

THE Royal College of Music concert on Thursday last week included Schumann's Quartet in A, Op. 41, No. 3, and Beethoven's Sonata in C minor for piano and violin, Op. 30, No. 1.

VERDI'S 'Requiem' was the principal feature in Sir Charles Halle's Manchester concert on

Thursday last week. Mendelssohn's 'Reformation' Symphony and Gluck's Overture to 'Iphigenia in Aulide,' with Wagner's close, were also in the programme. The scheme of the 7th inst. included Brahms's Concerto for violin and violoncello, for the first time, the executants being Madame Néruda and Signor Piatti; and Schumann's Overture, Scherzo, and Finale.

M. GOUNOD will conduct the first performance of his opera 'Roméo et Juliette' at Brussels shortly.

VERDI'S 'Otello' is to be produced at the Paris Porte Saint Martin Theatre if the composer will give his permission.

THREE string quartets by Cherubini have just been published by A. Payne, of Leipzig. These must be the works composed in 1835, which have thus remained unpublished for more than half a century. No time should be lost in bringing them to a hearing at the Popular Concerts.

THE Bayreuth performances this year will commence on July 21st and terminate on August 18th. 'Parsifal' will be given nine times, under Herr Levi's direction; 'Die Meistersinger' eight times, under Herr Richter; and 'Tristan und Isolde' four times, under Herr Motl.

AMONG the operas to be heard in Rome during the approaching Carnival are Bizet's 'Djamileh' and Berlioz's 'Les Troyens' at the Costanzi Theatre, and Wagner's 'Die Walküre' at the Argentina.

CONCERTS, &c., FOR NEXT WEEK.

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| MON. | Highbury Philharmonic Society, 8, Highbury Athenæum. |
| — | Popular Concert, 8.30, St. James's Hall. |
| TUES. | Mr. Isidore di Lara's Vocal Recital, 3.30, Steinway Hall. |
| — | Charity Concert, 8, Princes' Hall. |
| — | Messrs. Henderson's Annual Concert, 8, Steinway Hall. |
| — | London Symphony Concert, 8.30, St. James's Hall. |
| WED. | Mlle. Gieseler-Schubert's Concert, 3, Princes' Hall. |
| — | Herr Max Heierich's Third Recital, 3, Steinway Hall. |
| — | London Ballad Concert, 8, St. James's Hall. |
| THURS. | Mlle. Jeanne Douste's Pianoforte Recital, 3, Princes' Hall. |
| — | Mr. Danforth's Musical Evening, 8.30. |
| FRI. | Mr. and Mrs. Henschel's Vocal Recital, 3, Princes' Hall. |
| SAT. | Popular Concert, 8.30, St. James's Hall. |
| — | Crystal Palace Concert, Mr. MacCunn's 'Lay of the Last Minstrel.' |
| — | Signor Abramoff's Concert, 8.30, Steinway Hall. |

DRAMA

THE WEEK.

ROYALTY.—Performances of the Company of Le Théâtre Libre: 'Jacques Damour,' Pièce en un Acte, tirée de la Nouvelle d'Émile Zola par Léon Hennique; 'La Mort du Duc d'Enghien,' 'Drame en Trois Tableaux,' par Léon Hennique.

A CERTAIN measure of interest attends the first visit to London of the company of the Théâtre Libre. The conditions attending its appearance were, of course, to a certain extent, unfavourable. Neither here nor in Paris could it set before a paying public the most characteristic pieces of its repertory—those with a view to the presentation of which it was some two or three years ago first established. An idea was entertained by the management of giving, in presence of a select and specially invited audience, and at the conclusion of the regular entertainment, 'En Famille' and other pieces of a similar class. So little curiosity concerning the representations was manifested by the general public that the scheme was abandoned. The indifference was probably due rather to ignorance than to timidity. In France even comparatively little is known concerning the company, and admission to view its representations is not easily obtained. In England it is, of course, little more than a name. To judge what a small section of the public has lost requires a knowledge of the pieces to be given. This we cannot claim. The works which have been given are blameless. A Racine, were such alive, might on the score of propriety put his name to 'La Mort du Duc d'Enghien,' and commend it for production at a new Saint-Cyr.

'Jacques Damour,' though first presented at the Théâtre Libre, has been acted at the Odéon, and, in spite of a few "vivacities" of speech, is a play with which the censure, to escape which is a principal object of the Théâtre Libre, would not dream of meddling. Private or quasi-private performances of plays have been known for more than two centuries. Many works of Molière and subsequent writers were first played as court entertainments, and under the licentious régime of the Regent such ribald works of Collé as 'Le Mariage sans Curé' were given *in camera*. Other and later performances of a similar class are traceable by those with a taste for unedifying investigation. The Théâtre Libre meanwhile may rank with the efforts now made by private societies in England to evade legislation and circulate among a few subscribers works the publication of which would not be permitted.

With this aspect of the institution we are not called upon to deal. Such performances as are given in England are not open to censure. 'La Mort du Duc d'Enghien' gives three short, disconnected scenes illustrative of the murder by Bonaparte of this unfortunate prince. The first scene passes in the bureau at Strasbourg of General Leval, and simply shows the receipt by him and General Ordener—and not by Generals Caulincourt and Ordener, as is usually supposed—of instructions to effect the arrest. A second scene shows the duke at Ettenheim, in the grand duchy of Baden, with a few friends and with the Princesse de Rohan-Rochefort, whom he declares to be his wife. They are at breakfast when they learn that French troops surround the house, and the arrest is effected. The last scene shows the trial of the duke by a military commission held at Vincennes, and closes with his death in the fosse of the château. This is witnessed by the princess, who has a farewell interview with her husband. The voice of the duke is heard without. He exclaims, "Visez au cœur," and the noise of the muskets follows. But for the facts that the princess is introduced into the concluding scene, and that the arrest is accomplished over breakfast, and not in the night, the whole of this might be taken from *Le Moniteur Universel*. The realism is striking, costumes and details being so truthful as to move the ridicule of the ignorant. By the light of two lanterns the military council is held, and the duke when defending himself is all but unseen. The whole is impressive and unconventional. It is stimulating also, and is in a sense a revelation in art. M. Antoine as the Duc d'Enghien, and Mlle. Dorsy as the Princesse are excellent, and the whole interpretation is quietly effective.

'Jacques Damour' tells in prose a story similar to that of 'Enoch Arden.' Jacques Damour, an amnestied communard, finds his wife, who believed him dead, has married a rich butcher, by whom she has a child. He insists on her return, and is about to proceed to violence. An interview between the two husbands results in calming him, the heroine is given a choice of husbands, and elects to stay with the second. Damour departs with a sad "Voilà! Adieu tout le monde." All is simple to baldness. The acting, however, is good; and the

piece, though not without aspects that in England appear a little comical, has a stern pathos, the effect of which cannot easily be resisted. 'Jacques Damour' was first played (by a company including M. Antoine and Mlle. Barny, who now reappear) at the Théâtre Libre on March 30th, 1887. It was transferred to the Odéon, and given by MM. Paul Mounet, Rebel, and Colombey, and Madame Dheurs on the 22nd of September of the same year.

William Shakespeare: a Literary Biography. By Karl Elze. Translated by L. Dora Schmitz. (Bell & Sons.)—Karl Elze, whose recent death students of literature in this country and in Germany are now deploring, produced a very complete life of Shakspeare in 1876. It contained a mass of useful information about the contemporary history of the stage and the bibliography of Shakspeare's plays, in addition to the facts of the biography. It had, indeed, some claim to be regarded as exhaustive, and if Dr. Elze's literary criticism was not always penetrating, he restricted this part of his work to narrow limits and rarely excited the reader's displeasure. For insular Englishmen the book possessed the disadvantage of being written in German. Miss Schmitz has counteracted this defect by preparing a really admirable translation. Although the German work has gone through many editions since its first appearance thirteen years ago, and Miss Schmitz tells us that it was "specially revised and improved by the author for the English version," we observe that little or no notice is taken of Shakspearean research of recent date. More is now known of the sources of 'Love's Labour's Lost' and 'The Merchant of Venice' than Dr. Elze and his translator would have us believe, and the thorny problems demanding solution in the 'Sonnets' have of late been reconsidered with much ingenuity. But neglect of this kind does not detract from the general value of the book, and we confidently recommend it to Shakspearean students.

LOCAL SHAKSPEAREAN NAMES.

THE Philistines be upon Shakspeare, but to the friends of the mighty poet might be exclaimed in the words of his own Hermione: "Do not weep, good fools; there is no cause." Before he lies vanquished there is much outwork in the form of provincialisms to break through, and provincialisms are a species of solid evidence that the enemy has wisely forborne to attack. To strengthen this outwork is the purpose of the following paper, in which I shall confine my remarks for the most part to proper names common to the poet's home surroundings and to the plays. I may premise that my authority for the announcement of these names is the Rev. T. P. Wadley, M.A., of Pershore, who is not unknown to readers of the *Athenæum* in matters of Shakspearean genealogy. Mr. Wadley has been a diligent investigator of the parish registers in the Stratford-on-Avon circuit, and his collective findings on points of Shakspearean nomenclature are of special interest at this moment, though they may prove troublesome to "Baconians."

Fluellin (Fluellen, the valiant captain in 'Henry V.') is found in the parish register of Crowle, near Worcester, in 1551, and under another date or two, as 1553, John Flewallin and Annis Browne married.

Cotsall is the old name for the Cotswold Hills in the Stratford and Broadway districts; and this form is found in the plays: "Slender. How does your fallow greyhound, sir? I heard say he was outrun on Cotsall."—"Merry Wives," I. i. 92.

Broadway, Worcestershire, is near Cotsall, and there in the poet's days lived a branch of the Hathaways. John Hatheway, of Broadway,

died in or about 1545; and William Heikes, alias Hathaway, of Broadway, died in or about 1597. "There is evidently," continues Mr. Wadley, "a sort of connexion between Broadway and Stratford-on-Avon. For the Broadway register states that Elizabeth, daughter of Richard Hall, was baptized in the parish church of 'Stratford uppon Avon,' Feb. 14th, 1560. William, son of John Combs, is mentioned as having been baptized in 1551."

In November, 1574, this entry was made in the same register: "Morris ap dun' ap Jhon ap Morris was puried," the initial letter of the last word reminding us of Fluellen's Welsh-English, "I will verify as much in his *peard*." Without connecting Capt. Macmorris, who quarrels with Fluellen, with Ap Morris puried as above, it is quite possible that the youthful Shakspeare might have marked the pronunciation of the Welsh parson Lewis ap Rice, who succeeded to the pulpit of Broadway in 1578.

The will of Thomas Atwood, of Stratford-on-Avon, date 1559, mentions John and Adrian Quine (Quiney), Thomas Bager, and George Bardell=Bardolph. Also at Prior's Salford, on the bank of the Avon, there was Bardell (Bardolph) in 1573.

The parish register of Evesham mentions the following Shakspearean names: "Master Court" (Court, a soldier in King Henry's army, 'Henry V.,' IV. i.), 1546; Thomas Roughbe (Rugby, a servant to Dr. Caius, 'M. W. W.,' I. iv.; II. iii. &c.), 1559; John Peto (Peto, an attendant on Prince Henry in the first and second parts of 'Henry IV.,' 1584; John Page (Page, 'M. W. W.,' 1588; Richard Pratt (Mother Prat, 'M. W. W.,' IV. ii. 191, 193), 1560. A man named Court was employed as an apothecary to Dr. Hall, Shakspeare's son-in-law, and probably lived at Stratford. It was also an old Alcester name.

Beatrice Perkes (Perkes, '2 Hen. IV.,' V. i. 42) was married at Evesham in 1597. Says Davy to Shallow ('2 Hen. IV.,' V. i.), "I beseech you, sir, to countenance William Visor of Wincot against Clement Perkes of the hill." Perkes was an old Snitterfield (near Stratford) name, and there the poet's grandfather lived; so that it would not be surprising to find that Shakspeare knew other places, as Salford, Harrington, and Evesham, whose early registers record the name. It is interesting to notice, Mr. Wadley observes, that the poet seems to have been connected with the Perkes family. He says: "A Stratford correspondent has sent me a note relating to a settlement of estates at Snitterfield, in consequence of the marriage of Robert Webbe and Mary, daughter of John Perkes, A.D. 1581." Alexander Webbe, who died in 1573 and was buried at Snitterfield, was the poet's uncle, having married Margaret, daughter of Robert Arden, maternal grandfather of William Shakspeare. The Snitterfield Perkeses had relations of their own name at Feckenham in the Fladbury district, and *à propos* to "Clement Perkes of the hill" occurs the following curious coincidence of name: 1568, "Clemens Perkes filius Joh'is Perks de fladbury baptizatus fuit undecim die Januarii," and 1596, "Clemens Perkes fs (filius) Joh' Perkes bap. fuit." I may here remark that in the same register (Fladbury) is found, 1596, "Jan. 29th, Elizabeth, dau. of Richard Bottom, was buried"; but whether the lady's father was a weaver is not said. The Prior's Salford early registers have the names *Page, Perkes*, and that the Page family there was the same as at Offenham is shown by the occasional entry in both registers of the *alias*—Hewes *alias* Page. In Shakspeare's time a family named Vizer, the ancestors of the family of Vizard, well known at the present day at Dursley, resided at Woodmancot, still locally pronounced "Woncot."

"Margery Jourdain, the witch" ('2 Henry VI.,' I. iv.; II. iii.), however obtained by the poet, was an old Snitterfield name—Jourdain or Jurden. A woman named Margaret Jurden,

of Snitterfield, who died twenty years after the poet, says in her will that she leaves her "daughter Doll" nothing, because she had already given her certain goods. We, of course, think of Doll Tearsheet ('2 Henry IV.').

In the register of St. Leonard's parish, Dudley, on the Cotswold, 1624, is the singular and suggestive entry of the marriage of Oliver Hamnett and Isabel Chatterton.

A boy, son of John Braun, January 21st, 1595, was christened Fabian (Fabian, servant to Olivia, 'Twelfth Night') at Pebworth in the poet's time.

With respect to Shakspeare's Seacoal, there was an Edmund Seecole of Dailford, in the neighbourhood of the Cotswold, who died in or about the year 1546; and a man named Seacoal of Stanton, near Broadway, in 1669.

Hacket occurs in the register of Quinton, Gloucester, about five miles from Stratford, in the time of the poet; while the register of Badsey, near Pebworth, records the burial in 1602 of Nicholas Hacket, aged seventy-four. At Quinton, near Stratford-on-Avon, the register gives the baptism of a daughter of Robert Hacket, 1592 ('Ask Marian Hacket, the fat alewife of Wincot,' Induction to 'Taming of the Shrew,' sc. ii.).

In 'Twelfth Night' occurs the curious exclamation "Bolts of Shackles." At Badsey Wm. Boulton was married in 1599, and the name Bolt occurs in the Pebworth registers not long after the poet's time; while Shackle or Shackles is found there both before (1597) and after. I, of course, lay no emphasis on this coincidence, though Boulton appears also in 'Pericles.'

The Poyntz family (Poins, attendant on Prince Henry, first and second parts of 'Henry IV.')

robustly flourishing in Gloucestershire in Shakspeare's time, and almost as famous as the Berkeleys, with whom they were connected by marriage.

Ebrington parish register, in neighbourhood of Cotswold, has the surname Finton, but not Fenton, in 1629—"rather too late," says Mr. Wadley, but the man had parents of course.

The same register has a Quynie in 1603. At Bengeworth, adjoining Evesham, the register mentions John Curtis (Curtis, servant to Petruchio in 'Taming of the Shrew,' IV. i.). Seyton announces to Macbeth that the queen is dead. I believe that in the history from which Shakspeare drew the plot of 'Macbeth' Seyton does not appear. He might, however, have remembered the name in his own locality, for in the Offenham register Mr. Thomas Seaton occurs in 1601, and Robert Seaton's burial in February, 1590.

Also in that register is entered John Slye, "a copy houlder" in 1582. However related to Christopher Sly in the Induction to the 'Shrew,' it is certain that the writer of the Induction need not have looked beyond the district for the surname. John Slye in the Offenham register was "servant to Lord Rushell"; "Mistress Sly" was buried at Offenham in 1612; and the signature of a Stephen Sly, 1614, is said to be preserved at Stratford in a document relating to the enclosure of Welcombe fields.

Of "Will Squele, a Cotswold man," a neighbour and contemporary of the poet, Mr. Halliwell-Phillips has spoken. That gentleman's long list of places where the Shakespeares were settled ('Outlines,' ii. 252, sixth edition) does not include Clifford Chambers, Gloucestershire, which is near to Stratford-on-Avon, where there was a Shakspeare family. John Shakspeare married Julian Hobbys, widow, in 1560.

The will of William Dumbleton (Master Dumbledon, '2 Henry IV., I. ii. 27) is noted in the Index at Worcester Probate Office in 1579; and Richard Dumbleton had a child christened at Bourton-on-the-Hill in 1599.

At the latter place the early registers record also the name of Bates (Bates, a soldier in 'Henry V., IV. i. 87). Harry Bate occurs, 16 Eliz., at Offenham; and Peter Bate at War-

wick, 1595. At the former place Quiclee, a miller, was living 16 Eliz., but whether this name suggested Quickly may be left in doubt. Also it may be questioned whether "Belch" ('Twelfth Night,' I. iii. 47) was a contraction of Belcher, a Pebworth name, 13 Eliz.

Dull (Antony Dull, 'L. L. L.') is a Gloucestershire name; it occurs in Bristol wills, 1575, &c. At Slimbridge, under the Cotswold, Edward Dull was buried in 1645, and Elizabeth, wife of Thomas Dull, in 1681.

Just below "haunted Hilborough" is Bidford Grange. Mariana is not known to have been moated therein, but a squire named Badger was occupier. "And thereby," says Mr. Wadley, "hangs a tale, for Thomas Alwode, alias Taylor, of Stratford-on-Avon, in his will, 1543, left a legacy to Richard Shakspeare, of Snitterfield, the poet's grandfather"; and the will also mentions Richard Quynie. The property passed from the Badgers to one of the Brode or Broad family in consequence of his marrying the heiress of the Badger family. The poet's son-in-law, John Hall, in his book 'On English Bodies,' mentions "Master Broad" of the Grange as one of his patients.

In the register of Throckmorton, a chapelry belonging to Fladbury, there is the entry of the marriage of Richard Wagstaffe and Joan Luce under the year 1570 (Dromio of Ephesus: "If thy name be called Luce, thou hast answered him well"; Luce being the name of a female servant in 'Comedy of Errors,' III. i. 49, 53).

In 'Richard II.' we have the Gloucestershire Ciceter, not Cirencester.

In sum, then, there are found in the Stratford-on-Avon registers, and those of the surrounding parishes, the following Shakspearean proper names, &c.: Fluellen, Bardell (Bardolph), Court, Rugby, Peto, Pratt, Clement Perkes, Visor, Page, Jourdain or Jurden, Seacoal, Hacket, Poins, Curtis, Seyton, Sly, Squele, Dumbleton or Dumbledon, Bate, Dull, Luce, &c.

JOHN TAYLOR.

Dramatic Gossip.

IN place of the 'Merry Wives of Windsor,' transferred this evening to the regular bill at the Haymarket, 'Masks and Faces,' with Mrs. Bernard Beere as Peg Woffington and Mr. Beer-bohm Tree as Triplet, was given at Wednesday's afternoon representation at the Haymarket, and will be repeated on consecutive Wednesdays.

THE Strand reopened on Wednesday evening with 'The Balloon,' by Messrs. Manville Fenn and Darnley.

THIS evening 'The School for Scandal' is revived at the Globe, with Miss Kate Vaughan as Lady Teazle and Mr. Lionel Brough as Moses.

MR. SYDNEY GRUNDY's new play 'A Fool's Paradise,' which was to have been given at the Gaiety by Miss Kate Rorke on Thursday afternoon, has been postponed until Tuesday.

'DENISE,' by M. A. Dumas fils, will be revived at the Royalty on Monday. Some of the members of the Comédie Française will, we understand, take part in the representation.

MR. J. W. BUTTERWORTH, the well-known law publisher, has, at his own expense, placed a stained-glass window in memory of Shakspeare in Stationers' Hall.

FRIEDRICH SPIELHAGEN is engaged on a new drama, the background of which is the war of liberation in 1813. The plot itself is not historical.

TO CORRESPONDENTS.—W. B.—M. G.—C. E. D.—received. J. G.—Please send address. A. P. N.—Next week. W. J. S.—We cannot undertake to answer such questions. No notice can be taken of anonymous communications.

Erratum.—No. 3195, p. 92, col. 1, l. 11 from bottom, for "muses" read coins.

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